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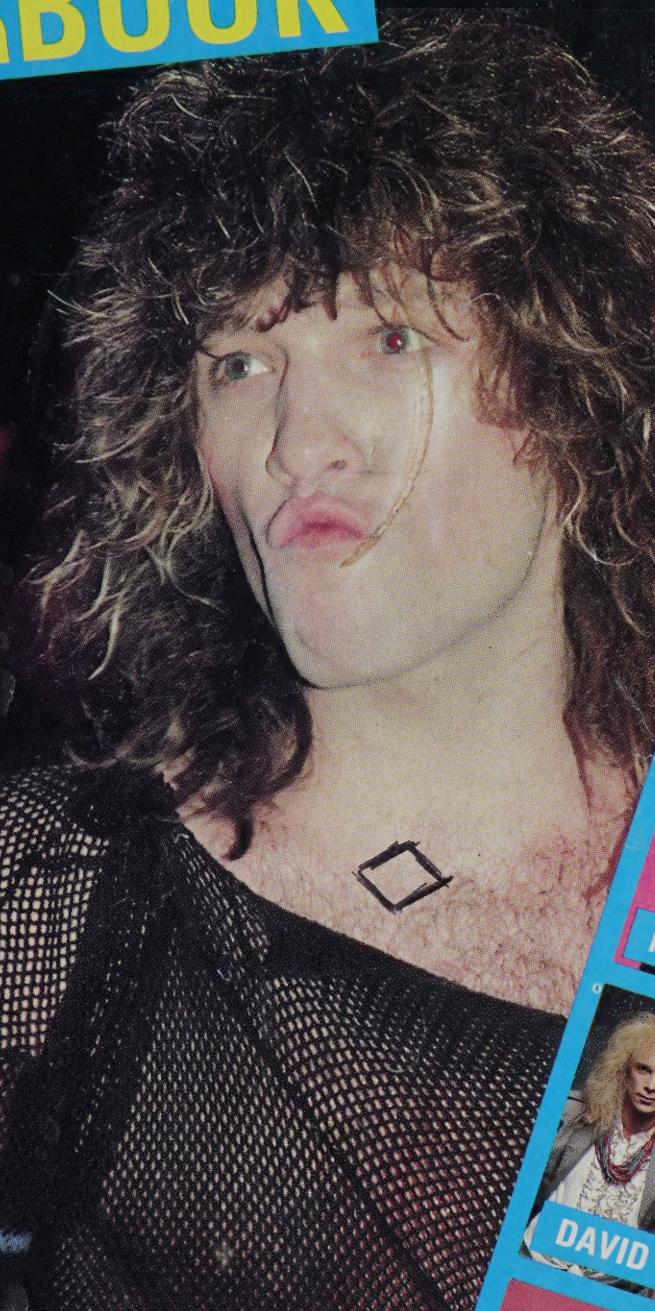
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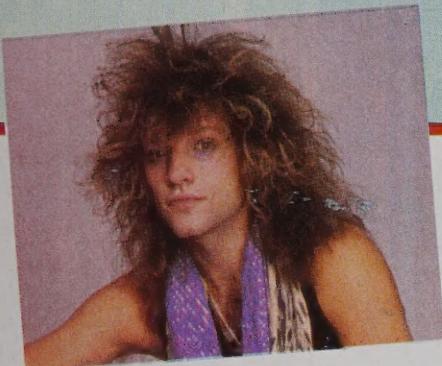
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Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

JURASI PRIEST



Judas Priest say *Turbo* will become a classic album.

by R.J. Harding

Few men can dominate a concert stage — or an interview microphone — like Judas Priest's Rob Halford. Thoughtful, opinionated and loquacious, this English expatriate, currently residing in Phoenix, Arizona, is happy to discuss much more than the inner workings of rock's most lethal metal machine. Want to talk about cars or motorcycles or even world events? Halford will gladly oblige. Recently, we had the chance to converse with Priest's Blond Bomber during a break in the band's world tour in support of *Turbo*.

Hit Parader: Rob, as the band becomes more and more successful, what do you do to maintain interests outside the rock-and-roll sphere?

Rob Halford: That's really not hard to do. Over the last few years, I've been developing something of a car bug. I was just looking over a car that used to be owned by the actor Steve McQueen. It was quite a nice machine, but I think vehicles with two wheels will always remain my major passion.

HP: Why do motorcycles appeal to you?

RH: There's a feeling of freedom you have when you're sitting on top of a big bike with your legs wrapped around an engine. That's still very exciting to me. When I go out on my Harley, there's a sensation nothing else can ever match. I just love the old Harley-Davidsons. I only own one, even though there is the temptation to go out and pick up a number of them. They each have a very unique character and feel, but when

you have one like my old 78-FX, you become extremely attached to it. There really is only room for one in your life.

HP: Do you get the chance to ride as much as you'd like, especially with the band on the road?

RH: Definitely not. Just about the time we started gearing up for releasing the album, the weather in Phoenix started to turn great. I wanted to stay out on the bike all day, but priorities started to make me divide my time. Soon, I had to go up to Los Angeles to work on the videos for *Locked In* and *Turbo Lover*, and after that we went right on tour.

HP: You mention the videos you made. It's somewhat ironic that the song, *Parental Guidance*, has received so much attention, but you haven't

Rob Halford



made a video for it. Why?

RH: The reason we didn't do one for it was we felt the subject matter of the song had been a little oversaturated in recent months. We were concerned there might be a negative reaction to it if we had put it out first. *Locked In* represented the overall style of the **Turbo** album. We wanted to go with a song that when people heard it on the radio, they'd say, "Aha, it's Judas Priest."

HP: That song sounds great on the radio. In fact, the whole album has a very strong impact. Did you try a different recording technique this time?

RH: We did. We utilized the Sony Digital recording system, and the results really do belt out of the car radio or a home stereo. Using that system gave us a very clean yet very heavy quality which made it sound like we were really there on the tape. I had never heard anything sound quite so good before, especially by us. It truly is an amazing advance.

HP: The band also employed guitar synthesizers this time. Did they have any effect on you as a vocalist?

RH: It really didn't make a difference to my performance. But I found that

with the use of the guitar synths, as well as digital rather than analog recording, there is a great deal more nuance available to the vocalist. Each instrument is so clear there's room to try new things you might have thought would get buried either in the recording or the mix.

HP: All that technology is a far cry from the times when Priest started recording in the mid-'70s.

RH: It certainly is. We've had the chance to see the way technology has grown over the years. Heavy metal has never been known for using a great deal of subtlety or imagination in its recording procedures, but we've gone out to find the most advanced and sophisticated way of recording our music. It's made a difference to us as musicians, and I feel it will have an impact on the fans as well.

HP: How has all this technology altered the band's musical outlook? How does **Turbo** rank alongside **British Steel** or **Screaming For Vengeance**?

RH: This album has such an incredible excitement about it. I think it will become a classic album — if it isn't one already. Because of the way we

recorded it, **Turbo** has so much more power and impact than our past albums. We always strived for this kind of sound, but it just wasn't available to us. When you combine the improvements in sound quality with the strength of the material we have, you end up with an incredible album. We were able to spend a great deal of time writing the songs for this LP, and because we weren't under a great deal of time pressure, we were able to explore areas we had not looked at before.

HP: There's also a new look for the band this year. Why did you move away from the black leather and studs which have always been a Judas Priest trademark?

RH: We feel we've moved beyond that. There is still plenty of leather and even some studs associated with the band's look, but the black leather look was becoming a bit dated. Also, so many other bands had picked up on that look from us, it was losing its unique identity. We're giving the group a higher profile this time. We want the look to be as modern and as strong as the music. And when you have an album as strong as **Turbo**, coming up with that look has taken a great deal of imagination. □

Neil Zlozower



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REGAL ROCKERS *Queensryche*



Robin Kaplan/Retna Ltd.

Queensryche at rest.

Rage For Order Rockets Seattle Quintet To Apex Of American Metal Hierarchy.

by Andy Secher

When one normally thinks of American heavy metal, party-hearty images of costumed bands like Kiss and Motley Crue instantly spring to mind. Unquestionably, American metal has garnered a reputation for being less conscientious — as well as more fun — than its dark and sinister European counterpart. But now Queensryche has mounted a one-band crusade to change the way American crunch-rock is perceived. On

their second LP, *Rage For Order*, this Seattle based quintet have shown themselves to be the most ambitious and talented band to arise on U.S. shores in many a moon. Vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield have purposely sidestepped the pop/metal philosophies favored by so many American rockers in recent years. Instead, they present an LP filled with brooding lyrical passages and powerful musical statements.

Hit Parader: Queensryche has been the subject of incredible press attention over the last two years. Has this attention brought extra pressure on the group?

Geoff Tate: We're aware of what's being said about us, but I think the only ones who have placed pressure on the band are ourselves. We work to please us. If others get into what we're doing, that's great. But we're not about to let people's comments alter our perceptions of what Queensryche is supposed to be.

HP: Well, what is Queensryche supposed to be?

GT: It's not that easy to explain. There are so many elements that make up this group, it's hard to describe exactly what we are. We're a band that feels we have something interesting to say, and a unique and special way of saying it. But I don't think our music says far more than I can in words.

HP: It's been said that Queensryche, in contrast to most popular hard rock bands at the moment, don't have much of a sense of humor. The songs you write and perform go way beyond the "girls, girls, girls" philosophy espoused by so many bands today.

GT: We take what we do very seriously. We pour our hearts and souls into our music. But I wouldn't say we don't deal with some conventional rock and roll subjects. Songs like *Gonna Get Close To You* are standard subjects presented in a very unusual way.

aspects to that title. As a band, we need order and discipline to achieve what we want. Also much of this album was conceived during a year when the band was inactive. That time off gave us a chance to see what was going on in our industry and in the world. For 18 months we weren't touring or doing much of anything musically. It was a very difficult time because we reached a point where, for all intents and purposes, we were broke; we weren't doing anything to generate income. But instead of feeling sorry for ourselves, we took a critical look at ourselves and focused on what this band is trying to accomplish. The title reflects that. It's been a chaotic time for us, so Queensryche basically has a need — a rage if you will — for order.

HP: Were there any positive aspects of having such a lengthy layoff from recording and touring?

GT: There were too many positive things. I know I could get very used to a schedule of releasing an album every two years. The lifestyle away from the road is actually quite appealing once you get used to it. But Queensryche has never done things in a very conventional way. We know a band in our position should be releasing an album a year and touring behind it, but we've never gone by what we're supposed to do.

HP: Speaking of touring, the band had to wait nearly three months after the release of *Rage For Order* to hook onto a national tour with Ozzy Osbourne. Did that make things difficult for you?

GT: Not really. It gave us the chance to go to Europe and work on the video for *Gonna Get Close To You* and to headline some shows on our own. We had the opportunity to become very familiar with the new material — which was needed, believe me.

HP: What do you mean?

GT: The songs on *Rage For Order* are not easy for us to translate onto the stage. They're so far beyond what we had done on our EP or even on *The Warning*. The music we did before was rather dated; it was music for the '70s. This album is definitely music for the late '80s. But because of the music's complexity, it takes a great deal of work to make the songs sound right onstage.

HP: How different is it to headline in a club and to serve as the opening act in an arena?

GT: They both have their good and bad sides. Obviously, you can reach more people in an arena, but since we're opening, we only have 45 minutes to play. We want to present as much of our music as possible, so 45 minutes can be a little frustrating at times.

HP: Has success been as sweet as you imagined?

GT: Right now I've got a bunch of bills and I don't have a dime to pay them with, so success is a very relative term. Hopefully, things will continue to build for us in the months ahead, and we'll be able to really find out what success is about. I think we're all very ready for that. □

Ebet Roberts



Queensryche at play.

HIT PARADER

Klaus Meine and Rudolf Schenker of the Scorpions know when they want to read about heavy metal, there's only one place to turn — *Hit Parader*. Whether they're resting back home in Germany or touring the world, these Teutonic Terrors want their magazines like their music — action-packed and exciting. "We love *Hit Parader*," the guys say. "We never miss an issue, and neither should you."

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Jodi Summers Dorland

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ROOTS

by Winston Cummings

Heavy metal is a medium built upon its legends. The form's ability to draw inspiration from those artists who have risen to the pinnacle of stardom remains the very core of metal's continued power. Perhaps no performer in metal history has fueled the fires of creative inspiration more than James Patrick Page — the magical, mystical mastermind who guided Led Zeppelin to the very apex of the rock world. His brilliance as both a producer and guitarist, as well as his innate understanding of what rock fans around the world craved to hear, has made Page a figure without whom rock, as we know it, would not exist. Today, as rumors of a Zeppelin reformation continue to swirl about, Page finds himself once again in the spotlight — a position this soft-spoken Middlesex, England native has neither shunned, nor craved. But, as he's done throughout his 23-year career, Page handles the situation with the aplomb and talent of a true master.

"I've never been that fond of public attention," he said during a recent conversation. "In fact, I tend to be rather introspective at times. I can go for long stretches of time alone. I enjoy the solitude and the chance to immerse myself in projects away from public scrutiny."

Since his emergence as England's premier session guitarist in the mid-1960s, Jimmy Page has rarely escaped public scrutiny. Perhaps if he had followed his original career direction — to become a graphic designer — his life would have remained more private. But since 1959, when 15-year-old Page first picked up a guitar and began imitating the axework of such early influences as Scotty Moore (Elvis Presley's guitarist) and James Burton (who worked with Ricky Nelson), Jimmy Page knew his existence would be intertwined with public performance and acceptance.

Page's skillful ability to mimick his influences soon drew him to the attention of a number of producers on the burgeoning English pop record market. Time after time they'd call upon Page to add a lead lick or play a chunky rhythm for people as diverse as Tom Jones, Petula Clark, the Rolling Stones and the Kinks.

"Session work was very satisfying because it was always so different," Page said. "You never knew exactly what you would be doing when you went to work each day. That kind of lifestyle was very appealing to me. I was really the only young guy who was doing sessions back then, except for Big Jim Sullivan, who did a lot of work with Tom Jones later on. It was fun, though I know a lot of bands would prefer if people didn't know that I had played on their tracks."

His fame soon spread outside the studio, and when their original guitarist, Eric Clapton, left after one LP, Britain's leading blues band of the day — the Yardbirds — begged Page to join

JIMMY PAGE



Jimmy Page goes back to the beginning.

their group. Due to his frail health (he suffered from glandular fever — a disease which would return periodically throughout his career) Page originally declined the offer, recommending a close friend, Jeff Beck, in his stead. Two years later, however, Page did join the Yardbirds during their last stages. Always a sharp business mind, Page saw the commercial opportunities that existed for such a band and by the time the group finally disbanded in 1968, Page had negotiated the rights to the Yardbirds name.

"I saw that heavy blues music, like what Cream or Iron Butterfly were playing, was going to be very big," Page said. "That's the direction I knew I wanted to go. It wasn't a matter of if — it was a matter of how."

It didn't take Page long to plot his strategy to

take full advantage of the Yardbirds name. Hiring long-time associate John Paul Jones to handle bass, then recruiting two unknowns — drummer John Henry Bonham and vocalist Robert Plant — Page formed "the New Yardbirds" who, after a series of shows in Scandinavia, changed their name to Led Zeppelin. From there the rest, as they say, was history.

"A lot of planning went into Led Zeppelin," he said. "It didn't happen by chance. Certainly the people who were in the group fell together rather by happenstance, but our direction was carefully thought out. Of course, I am very proud of what we accomplished in the band. It was magical. That's the only way I could describe it — magic." □

ALICE COOPER



Exley

Alice Cooper is back and ready to attack.

The Master Returns

by Marc Shapiro

Alice Cooper hasn't cozied up to a snake for quite a while. So he was understandably tentative about approaching the scaly extra in his first music video — *He's Back (The Man Behind the Mask)* for the mad slasher film *Friday The 13th Part VI*. Actually, the occasion of the video marks a twin return — for Jason, the killer in the film, who's come back from the grave to once again slice and dice stupid teenagers, and for Cooper, who returned from a three-year rock hiatus, bound and determined to do another kind of job on the

teens.

"I'm healthy again," said Alice moments before the snake showed up. "But I wasn't three years ago. I was burned out. I was frustrated. I was drinking two bottles of whiskey a day and basically killing myself. So I decided to take some time off to recharge my batteries."

Cooper's recharging was successful, but it led to his getting involved in some mighty strange business.

"I've always been a horror film fan and during that break I started getting into some real bizarre ones," recalled Cooper. "After renting about three splatter films a night, I finally decided that being in one of those movies was

what I wanted to do."

Alice, who currently spends his off time shuttling between homes in Chicago and Phoenix, Arizona, got his wish when he was contacted in 1984 by some people with a script called **Monster Dog**.

"**Monster Dog** didn't have much of a plot," laughed Alice. "It was basically an excuse to see how many people we could kill. There was so much blood flying around that the cameramen had to wear raincoats. Then I ended up having my shoulder ripped off by this giant mechanical dog in the film. It was a kick!"

A "kick" that catapulted Cooper back to the recording and touring wars. He practically fell over himself saying yes when he was asked to score *Friday The 13th Part VI*. And his latest album, **Constrictor**, also has a scare theme running through songs like *Thrill My Gorilla* and *Life And Death Of The Party*.

"This isn't the wimpy stuff I had the hits with," snorted Alice. "The new songs are a return to the old-style Alice. **Constrictor** is kind of a throw-back to the period up to and including **Billion Dollar Babies**. But there's one important difference. These new songs are a lot less show business and a lot more scary."

Alice warned that this scariness will spill over into the antics of his upcoming tour. Besides the Alice Cooper trademark snake and guillotine, Alice promised he has something really disgusting up his sleeve.

"I've been talking to Tom (horror film FX master) Savini," said Cooper. "And we're working on an onstage gore effect which would be a first for a rock concert. It's very difficult, though. Really good blood and guts stuff on film has the advantage of being right in the audience's face. But I'm dealing with the logistics of a concert where some of the people are going to be ten thousand rows away from the stage. A throat being slit or a body exploding won't play for the guy in the cheap seats. So Tom and I are attempting to put something together which will work for everybody in a big arena."

Alice, however, wasn't about to spill the beans about what he has in mind. "If I tell you, I can guarantee that some bands out there will read this and steal the idea. Those bands know who they are. They're the ones who've taken my old shtick and turned it into a brand new career." □

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OZZY OSBOURNE

Commander Of Chaos

The Ultimate Sinner Faces His Detractors And Keeps On Rocking.

by Jodi Summers Dorland

Once upon a time, Ozzy Osbourne was totally out of control. It was said that Ozzy had two modes — Off and Very On —

and all he needed was three people and a drink to switch into Very On and another loony binge. Ozzy's acts of lunacy have been

well-documented. Once, while out on a tour of Europe with Black Sabbath, the Oz and former bandmate Bill Ward took a sightseeing trip to Hitler's burial place. When they got there, Ozzy whipped

out his naughty bits and whizzed on Adolf's grave.

Then there's the one about the press conference at New York's Helmsley Palace Hotel when Ozzy decided to play Tarzan. After

shedding himself of much of his clothing, he made a vine out of the chandelier.

And let's not forget the infamous event that took place in St. Louis when Ozzy decapitated a dead bat with his teeth and then checked into a hospital fearing he had contracted rabies.

"I've always been a wild person," stated the Oz candidly.

Yes, Ozzy Osbourne was born with a wild streak. But all that seemed to change four years ago when he fell in love with Sharon Ardon, daughter of his former manager.

"The real difference for me was meeting and falling in love with Sharon, my wife," Ozzy explained. "I never thought love like that could really exist. It was all like a fantasy in a magazine — boy meets girl. She manages me, she works with me, she's my wife, and I love the ground she walks on."

the days of his drunken escapades. So 1986's new and improved Ozzy Osbourne — a man who has taken to ending his shows with "God bless you. I love you. Get home safely" — was more than surprised when he was suddenly slapped with a lawsuit which essentially accused him of murder. According to the suit, Ozzy's song, *Suicide Solution*, from his 1981 *Blizzard Of Ozz* LP, allegedly influenced 19-year-old John McCollum to shoot himself on the evening of October 25, 1984. McCollum's parents figured that since their son listened to a lot of Ozzy's music before his death and was listening to Ozzy at the time of his suicide, Ozzy should be held at least partly responsible.

Granted, while Osbourne was in Black Sabbath, and during the early stages of his solo career, he did write some pretty depressing material. But his most recent

have been looking hard to find fault with the genre. Remember last October when the PMRC lobbied Congress to have records rated? Heavy metal has become something that angers a lot of conservative Americans, and a lot of that sentiment is reflecting back on Ozzy.

"There are a lot of bands which I feel take it too far. They blatantly go over-the-top and create a skirmish," observed Ozzy. "It all reflects straight back to me, the old man of heavy metal. It's as if these groups are my disciples.

"It's not that way. I don't just get stoned out of my head and go onstage and sing about death, debauchery, rape, drugs and

bastardizing. I'm a family man, and I'm just getting caught up in this phenomenon that is all around."

The most puzzling question is "Why pick on him now?" There was a point in time when Ozzy was a heavy partier who sang songs like *Sabbath Bloody Sabbath* and *Paranoid* and lived up to his heavy-metal reputation. But that was then.

Ozzy sighed despondently.

"Maybe Ozzy's become everybody's scapegoat." □

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Brian Schillizzi



Ozzy's guitar wiz Jake E. Lee.

"I'm a man who's very concerned about the world, believe it or not."

Something has definitely happened to the Oz since he married. He's mellowed, fathered three children — Aimee, Kellie and Jack — and had a vasectomy. He dresses well and has made some very valid attempts to stop his drinking. It's almost as though his interests have shifted away from those traditionally associated with rock and roll.

"This past year was the first time I've ever spent so much time with my family. (Ozzy also has teen-age children from a previous marriage.) I've learned a lot about love and affection. To watch my children grow is the most amazing thing in my life. It's like watching a flower blossom. It's absolutely magnificent," he mused.

"Spending so much time with the adults of tomorrow also got me to think," he continued, a worried expression crossing his face. "What am I doing? What am I leaving for my children? I'm a man who's very concerned about this world, believe it or not. But all we've got is this big round ball, and if this ball bursts, there's nothing left. We don't go somewhere else. We just go to heaven, I suppose, or hell."

Yes, this metal maniac has definitely sobered quite a bit since

release, *The Ultimate Sin*, shows Ozzy's social conscience, especially on the songs exploring nuclear war.

The question is, if someone interprets *Suicide Solution*, a song dedicated to the late Bon Scott, to be pro-suicide, do the lyrics from *Thank God For The Bomb* mean Ozzy wants to destroy the world?

"War is just another game Tailor made for the insane But make a threat of their annihilation And nobody wants to play If that's the only thing that keeps the peace Then thank God for the bomb."*

"I've always written about things I believe. I do not believe that people should shoot themselves through the head — at all," Ozzy declared defensively. "These days, I'm worried about mankind's future. In a lifetime, everybody builds all of these phenomenal things for personal gain, and then they leave it for the next in line to try and dismantle it. I want to know how you can get rid of nuclear power. It's something you can't see, feel or smell."

Ozzy's lawsuit is only one of the things that has been plaguing heavy metal as of late. Since metal fell out of fashion last year, people

Neil Zlozower

David Lee Roth Band



DAVID LEE ROTH
Rising of Decision

"I got tired of supporting Edward's habit for Rolex watches and wedding rings."

by Andy Secher

If ever there was a rock personality who needed no introduction, it is the inimitable David Lee Roth. So instead of wasting space telling you about Diamond Dave's latest exploits, let's let the man tell you himself.

Hit Parader: Dave, you've been relatively quiet in recent months. Why do you want to start talking now?

David Lee Roth: It's time to make the official announcement. It's Bad Billy Sheehan and Screamin' Steve Vai who are gonna rock with me from now on. We just want to let everyone know what's going on so they can enjoy the party with us. I'm having a great time playing with them because there's a lot of integrity here. I got sick of the type of rip-offs Van Halen were trying to pull. Who wants to play in giant stadiums? You can't see or hear anything past the 80th row. I didn't want to make a whole tour out of that.

HP: What size arenas do you want to play with your new band? You sure aren't going back on the club circuit.

DLR: No, that's for sure. Places like Madison Square Garden or the L.A. Forum are fine for me. Everyone today seems to be so concerned with making a huge stage that's totally high-tech. They're sitting in their backyard planning how to spend a million dollars to make their stageshow as high-tech as possible. I'm the only one who wants to take a million-dollar stage and make it look like my backyard.

HP: How did you hook up with Steve Vai and Billy Sheehan?

DLR: A lot of names had been bouncing around for a long time, but I kept looking for people who were very flexible. I want guys who can play a lot of different types of music. I met Steve at 4 o'clock one morning when an art gallery we both like got closed down. I met Billy when Talas opened for Van Halen on one tour. He was so good, we ended up firing him. So I kept his phone number in a special place, just in case I ever needed him. I can't wait to get back to places like Japan. I haven't been there since 1979.

HP: How would you compare the music this band is making to what you did in Van Halen?

DLR: This doesn't sound like a band that's been together for 10 years. What we want is to get and maintain a sound that will make people think the band got together that day. I like the music I play to have a lot of personality, and keeping a few rough edges on things keeps the excitement level high.

HP: With so many things going on, what gives you the most satisfaction?

DLR: Without a doubt, it's going on the road. Hell, I'm not an actor, though I told everyone I'm a director. As far as I'm concerned, everything we've been working on so far is just loading the dice so we can have a great time on the road. I mean, I love the music we're making and I can't wait for the people to hear it live. All I can say is that if you liked Van Halen, and you're any sort of rock fan at all, you'd better fasten your seat belt.

HP: Are you returning to a harder-rocking sound? A lot of people thought you were heading the other way after the *Crazy From The Heat* EP.

"People see me as a guy who doesn't take things very seriously."

DLR: Man, I never left playing rock and roll. Everybody got the idea that the EP was a statement of being for David Lee Roth. That's what Van Halen is telling you now in their interviews. They're telling everyone that I left to become a movie star. The truth is I never left rock and roll. The EP was nothing more than a picture postcard from a Mexican vacation. Now it's back to rock and roll. We're back to the Big Rock sound.

HP: You were calling Van Halen's music Big Rock in 1978. Are you comparing early Van Halen with the early stages of this band?

DLR: Well, I still sit down with the guitarist and go through one riff after another until we both hit on something we like. When you hit on a riff you like and then add some vocals, who can say what music each of you wrote? I came up with a lot of the stuff in Van Halen — more than I was ever given credit for — so it won't be strange if what we come up with now sounds a little like Van Halen.

HP: How has working with new musicians changed your musical outlook?

DLR: It's invigorated it. I don't want to make music just for money, which is what Van Halen

was turning into. I got tired of supporting Edward's habit for Rolex watches and wedding rings. They're saying they put up with all my bullshit for 11 years. Why did they do it for so long if they were so unhappy? They say they're only interested in the music and a great show. So what do they do? The first chance they get, they hop into the biggest stadium they can find. That's not what I want. I want to go out for long periods of time and not be motivated by how many Lamborghinis I can buy.

HP: You seem really bothered by some of the statements Van Halen has made in the press about you.

DLR: I am. I feel sad when Van Halen goes around saying that the shows we did were bad. I feel sorry for the audience. Hey, I really love the people who come to see me play. People see me as a guy who doesn't take things very seriously, that life is just a world vacation. But there's really a lot of behind-the-scenes homework that goes into what we do. The guys in Van Halen never seemed to be too impressed by my input. But all I know is that when I left — and be sure that I was the one who left, no one gave me any walking papers — 18 people from the Van Halen camp came along with me. Only one drum technician stayed with them. What does that tell you?

HP: They say the parting was amicable. Do you feel the same way?

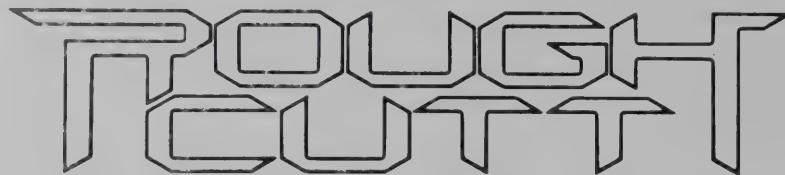
DLR: Not after what they've said about me. The Van Halen brothers have called me egotistical and everything else. All I can ask them is, "Why did their entire organization leave with me?" Would they have done that if I was an asshole? I don't think so. I've read some amazing things that they've said. I mean Edward has started comparing himself to Beethoven, and his new singer zooms in from oblivion to start slamming me in the press. It's all kind of strange, if you ask me.

HP: So you don't exactly see yourself playing with Van Halen in the immediate future?

DLR: (Laughs) Well, they say time heals all wounds. I mean, Aerosmith said they'd never speak to each other again. I have a vision that 30 years from now, the phone will ring, and I'll reach under the coconut and answer it, and it'll be Ed Van Halen on the other line. He'll say, "Hey Dave, remember when you left the band because we were too lazy to get out of bed, and we had forgotten how most people have to work for a living? Remember when all we wanted to do was play the big stadiums, make the fast buck, and work for only two months a year? Remember when we tried to do a major hatchet job on you in the national press? Well, Al and I were wondering if we could get together for a few quick stadium shows so I can get the Rolex out of the shop?" All I'd do is very gently say, "Ed, go fuck yourself." □

That Extra Effort

Rockers Rally With Second LP, **Rough Cutt Wants You.**



by Rick Evans

In the somewhat macabre world of West Coast heavy metal, there are the unquestioned kings, a slew of crown princes, and a few talented bands who are just waiting for their chance to grab the crown. Perhaps the most notable of these young groups is Rough Cutt, an L.A.-based quintet who, with the release of their second LP, **Rough Cutt Wants You**, seem well prepared for a title shot. Vocalist Paul Shortino, guitarists Chris Hager and Amir Derakh, drummer Dave Alford and bassist Matt Thorw won't go so far as to admit they're out to unseat the likes of Ratt or Motley Crue, but this is one band who aren't lacking in either skills or confidence.

"We know this album's really great," the loquacious Shortino explained. "We feel that the only thing separating us from big success is people getting to know us better. We've got a whole

campaign connected with the new album to insure that. Once fans become familiar with what we can do, we think they'll really dig us."

Judging from such new cuts as *The Night Cries Out For You*, *Rock In The U.S.A.* and the record's first single, *We Like It Loud*, Rough Cutt are well on their way toward becoming household names. While they may lack the sheer outrageousness of the Crue or the instant accessibility of Ratt, they do have Shortino, one of the finest pure singers in the hard rock realm.

"It seems that a lot of guys who can scream and shout are getting more recognition than the real singers," Paul said. "But that's okay. Being able to scream is a big part of rock and roll. But there's more to this band than just my singing. We've got two incredible guitarists, a great rhythm section, and the ability to write really good songs. This is a real up-beat, funky album. Songs like *We Like It Loud*

and *Rock In The U.S.A.* really tell you all you need to know about us. We've been around the world, and we know that loud rock and roll and America are where it's at."

Ironically, in recent months Rough Cutt have been receiving almost as much attention because of the band's former members as from their new album. With alumni including Ozzy Osbourne guitarist Jake E. Lee and new Dio axesslinger Craig Goldie, the band has garnered a reputation as a breeding ground for some of the West Coast's hottest young guitar talents.

"The people we have in the band now are every bit as good as the people we used to have," Shortino explained. "We had some problems with both Craig and Jake when they were in the band. I wish them both the best of luck, and I think they're amazing players, but we're very satisfied with the band the way it is at the moment."

The relocation of Goldie to Dio's band (after a brief stint in Giuffria) is also ironic, considering Ronnie James' involvement with Rough Cutt over the years. With Dio's wife managing them, and Dio himself producing their demos and slotting the band as his tour's opening act, Rough Cutt owe much of their success to the soulful screamer's attention. Shortino was quick to extoll Ronnie's helpful hand, and also provided some insight into the way two bands interact on the road.

"Of course Ronnie's played a big part in our career," he said. "He's given us some incredible opportunities, and we hope we've rewarded him by making his tour package as strong as possible. But some strange things can go on when you're on tour. I remember the final night of last year's *Sacred Heart* tour. We were onstage in San Francisco. Toward the end of the set, we noticed Ronnie's road crew removing some of our gear from the stage. A few minutes later, David's entire drum kit was gone and most of the guitar amps had been hauled away. Then right in the middle of our last song, the crew came out and hit me in the face with a pie. Now that's what I call really helping our career along," he laughed. "But we paid him back later. We may owe a lot to Ronnie, but this is still rock and roll." □



Rough Cutt: New on the metal edge.

ALCATRAZZ

Busting Loose

by Andy Secher



Alcatrazz: Spawning ground for hot guitarists.

Neil Zlozower

Graham Bonnet Leads Realigned Unit Into Action With Dangerous Game.

During their three-year career, Alcatrazz have established themselves as one of rock's best breeding grounds for hot young guitarists. First, the inimitable Yngwie Malmsteen split the prison patrol to start his own band, then it was time for Yngwie's replacement, Steve Vai, to up and leave for the greener pastures provided by David Lee Roth. That's all well and good with Alcatrazz's founder/vocalist, Graham Bonnet, but the former Rainbow and Michael Schenker Group singer would like to see his band establish a reputation as a first-rate rock-and-roll attraction rather than as a guitar finishing school. Recently we had the chance to talk to Bonnet about the trials, tribulations, and personnel changes that have made Alcatrazz's brief career a never-ending source of excitement for him and bandmates Gary Shea (bass), Jimmy Waldo (keyboards), Jan Uvena (drums) and new guitarist Danny Johnson.

Hit Parader: It must be a bit disconcerting to lose your guitarist

every time you record an album. **Graham Bonnet:** (Laughs) I guess you could say that. It just happened to work out that way. In the case of Steve Vai, it really is too bad because we enjoyed working with him, and I think he enjoyed playing with us. It just happened that we were going through a series of legal problems a year or so ago, so when he had the opportunity to go off with David Lee Roth, he couldn't pass it up. Of course, when it came to losing Yngwie, our feelings were completely different. He was only interested in himself, so we were only too happy to say good riddance to him.

HP: You mentioned legal problems you recently went through. What were they about?

GB: It was the standard rock-and-roll thing between a band and its manager. The guy we used to have as our manager happened to also be managing Yngwie's band, and he chose to give them a great deal more attention than us. It got to the point if anyone called him con-

cerning us, he'd actually say, "Forget about Alcatrazz, let's talk about my other band." His attitude absolutely killed our last album (*Disturbing The Peace*). If we had gotten the proper managerial support, that album would have been much more successful than it was. Instead of going on tour and supporting it, we were spending most of our time in court getting out of our deal with him.

HP: Needless to say, things have improved.

GB: They certainly have. We have a new album out called *Dangerous Game*, and it's the record that has to do it for us. If it doesn't, we'll probably find ourselves in a bit of trouble. After all, a band only gets so many chances to make it. After that, you're kind of left on your own. We'd rather avoid that fate if at all possible, and we think with this record we should be able to do that without any problem.

HP: How does having new guitarist Danny Johnson in the band change Alcatrazz's sound?

GB: It really didn't. Danny is a real loose kind of guy. He fits in very well with us. If there was anything wrong with Steve, it was that he was too young. Everyone else in this band has been in various

groups for the last decade. Danny's the same way. He's played with Rod Stewart, Rick Derringer and Alice Cooper. He has the type of seasoning that everyone else in the group has. It makes for a very good environment.

HP: It's interesting that you recorded the Animals' hit, *It's My Life*, on the album. What made you choose that song?

GB: It's a great tune that has a lot of character, and besides that, it has a very commercial feel to it. That's something the record company was very interested in. They were the ones who recommended we find an old tune we'd feel comfortable covering. But we like it. Our label, Capitol, had a great deal of success with Heart last year by having them record a lot of other people's work, so they thought it might work for us as well.

HP: But in Heart's case, they recorded original tunes, not covers.

GE: That's true, and the label tried to get us to use some outside writers as well. But every time we sat down to listen to material, we'd hear something and say, "Hey, we can do that." In the end, we decided to do it on our own. All the label could say was, "Okay, it's your funeral." □



GTR: "We're far from novices in this business."

Howe/Hackett Partnership Yields Bumper Crop Of Rock And Roll.

by Warren Sampson

Ego is one of the commodities that often threatens to destroy rock-and-roll bands. Just look at Van Halen or any of the countless Black Sabbath incarnations for proof. With that in mind, it's nice to see a band in which ego has been put aside for the good of the music. Such is the case with GTR, the new group which features the talents of not one, but *two* legendary guitarists who have cast aside the evil guise of ego to create what they term "very special sounds." With the combination of Steve Hackett, best known for his work with the original Genesis, and Steve Howe, renowned for his contributions to Yes and Asia, GTR could have easily become nothing more than a battle between two superlative six-string talents. But both insist that nothing of the sort will ever happen in GTR.

"We're far from novices in this business," Howe stated in his deep, resonant voice. "We've both enjoyed our share of attention over the years, so we're not looking to steal the spotlight from one another. We view this band as a partnership between the two of us. We've long been aware of each other, though we had

never been particularly close until we started this band. Once we started exchanging ideas, there was a natural affinity. You can sense when something is special and fulfilling. We had that feeling immediately."

"I hate to use words like 'fate,'" added Hackett with a sly grin, "but it did happen that after two fairly active musical careers, we both reached a stage where we had a bit of free time to pursue a new project. Actually, it wasn't fate that brought us together, but some friends. But as we said, there was a special attitude present when we started to play together. I was a bit concerned we would get in each other's way musically, but we discovered we're both very adaptable. When I feel like letting loose, Steve naturally slides into a more rhythmic pattern, and the same for me. There are no signals or words. It's all very natural. The whole band is like that. It's really quite wonderful."

Enjoying the opportunity to work with the two Steves are vocalist Max Bacon (previously with the British metal unit, Bronz), bassist Phil Spalding and ex-Marillion drummer Jonathan Mover. While the chance to work with two of rock's legendary guitarists obviously pleases the remainder of the band, they seem far from overwhelmed by their new found status.

"All I've got to do is sing," Bacon said. "That's what I've been doing all my life. I would be intimidated if I had to play guitar with the two of them, but I think I sing better than they do, and there's no question that they play guitar better than I do. We each know our place in the group. It's a very comfortable, nice situation we have here."

On the band's self-titled debut disc, their distinctive talents have blended to create an album brimming with hauntingly familiar yet unquestionably daring material. From the Yes-esque *Sketches In The Sun*, to the strident chords of the first single, *When The Heart Rules The Mind*, GTR shows how Hackett and Howe have earned their impressive reputations. There's guitarwork galore, but it is all showcased in richly textured material that is both immediately accessible and instantly memorable.

"There is material here that sounds wonderful when played in a small room for friends, and material that is designed for a big arena where the chords can bounce around a bit," Hackett explained. "We haven't tried to limit ourselves in any way on this record. We've tried to use each other to expand any ideas we've had in the past. We've used the best producer we could think of (former Yes and current Asia keyboard-player Geoff Downes), and that way we got all of our ideas on vinyl. We're so pleased with this record. It's fulfilling. That's the only word I can find to aptly describe it." □

Blackie Lawless



W.
A.
S.
P.

OVER
THE
TOP

Blackie Lawless Reveals Future Plans In Exclusive Interview.

by Rick Evans

Blackie Lawless is a little confused. The tall, dark-haired bassist/vocalist is beginning to wonder exactly what it will take to catapult his band, W.A.S.P., from the ranks of metal also-rans to prominence atop the hard rock heap. After two relatively successful LPs and a series of controversial, though commercially satisfying, national tours, it would appear the Lawless One has led his band of merry men to the precipice of international acclaim. But, will W.A.S.P.'s blood-and-guts approach ever reach the stratospheric heights attained by fellow L.A. rockers Motley Crue?

Hit Parader: Blackie, it seems there's very little spontaneity involved with W.A.S.P. Is everything as carefully planned as it seems?

Blackie Lawless: A lot of things are spontaneous with this band, but I do pay a lot of attention to what we do and how we do it. We're doing something very different, and unless someone gives it a great deal of thought, it's easy for things to get a little off-track.

HP: Well, what's the latest big decision you've made about W.A.S.P.?

BL: (Laughing) There are a couple of things we've decided on. One of them is we're asking **Hit Parader** to stop running pictures of me covered in blood. We're not doing that anymore. Because of the press coverage we got, everyone's still talking about the blood. What they don't realize is we haven't done that for the last year. Another thing we've decided to do is change our sound on the new album.

HP: Aha! That sounds interesting. What do you mean?

BL: I think *The Last Command* was a little too polished for us. On this album we've returned to the kind of raw sound we had on the first album. That's really where we feel most comfortable, and also where the fans want us to be. The last record was a little overproduced, I think, because we were still hoping we'd get a song on the radio. Now I'm convinced something like that won't ever happen, so we might as well make the music we like, the way we like it.



W.A.S.P.'s stinging guitarist: Chris Holmes

HP: Why do you feel radio has such an aversion to heavy metal in general and to W.A.S.P. in particular?

BL: Because they're running scared. All they care about is not offending anyone. While I can understand that to a certain extent, it's very limiting. They've done nothing to help us.

HP: W.A.S.P. was involved in some unusual tours in the last year — most notably with Kiss and Black Sabbath. How did those go?

BL: We had a good time, and I think we really solidified our tour strength. Some people questioned our going out with Sabbath, but we were able to do a lot of merchandising. More important, we proved that our fans are really out there. We missed two shows because I had laryngitis, and more than half the kids returned their tickets those two nights for refunds. That told us we can headline next time if we want.

HP: Is that the plan?

BL: I don't see any way we won't headline next time. The new album will be out by the fall, then we'll head off to Europe as special guest on Iron Maiden's tour. When we come back here, I think we'll be going out on our own. It's time to test

The PRMC can't stop W.A.S.P.'s attack.

our wings that way. We've hit all the major markets two or three times now, and we know there are at least 6,000 of our fans in each of those places. If we can add a bunch more with the new album — and get a solid support act — headlining becomes the logical way to go.

HP: What kind of insanity do you have cooked up for your first headlining tour?

BL: We don't have all the details worked out yet, but I have something planned which will be just incredible. It's something everybody can relate to and it's so simple I can't believe it hasn't been done before. In our hands it's going to be amazing. I don't want to reveal too much because somebody will steal the idea from us, but I will say it has something to do with an amusement park. We just make everything go a little crazy.

HP: Is it safe to say the era of your infamous seatless pants is over?

BL: We didn't use those on the last tour either. The blood's over and so are those pants. We've moved on to other things.

HP: Did you drop the blood and the pants because of all the controversy they caused?

BL: Nah. If I thought they were bothering people like the PMRC I might not have stopped using them. It's just that those things got to be old news, which is something I don't want to be. I don't want this band ever to be dismissed that easily. As soon as people say, "Hey, they're the band with the blood and the bare-assed pants," we're on to something totally different.

HP: One last thing. There were reports last year that you weren't getting along with the guys in Kiss. Was there any truth to those rumors?

BL: Actually, we got along very well, better than I'd thought we would. I had said some harsh things about them when I thought we weren't getting that tour, but I found out I was wrong. Once we got on tour we had a very solid working relationship. In fact Paul Stanley and I worked out a lot on a Nautilus exercise machine I brought with me. We'd get together and sweat a little. There's nothing like sweat to bring people closer together. □



Onstage, Blackie Lawless gives blood for his audience.

New York Metal Merchants Let Loose With Spreading The Disease.

by Frank McDonald

When a band names themselves after a deadly infectious disease, it's safe to bet the music they play is just as lethal. According to Anthrax guitarist Scott Ian, his group's unusual name tells all one needs to know about Anthrax's musical attitude.

"Our goal is to be the most deadly metal band on the face of the earth," he said. "We're not trying to write hit singles, and we're not trying to be a big radio band. We're a heavy-metal band that pulls no punches. With us, what you see is what you get. If you don't like your music loud, fast and furious, you better not bother with us. But if you do, then Anthrax has a lot to offer."

Judging by the band's major label debut, *Spreading The Disease*, Ian's assessment of the band's appeal is right on the money. Tracks like *Madhouse*, *Aftershock* and *Armed And Dangerous* go straight for the gut by delivering dose after dose of pure metal mayhem. No, Anthrax is not for the weak of heart — or soft of ear. They bring to metal a rough-edged excitement that has been hard to find in recent years.

"We're not from the Ratt or Keel school of

rock," Ian said. "I'm not saying there's anything wrong with what they're doing, but it's just that our goals are very different from theirs. The bands we admire are people like Iron Maiden who've become successful on their own terms. They've never felt the need to sell out to radio or MTV. They've said, 'If you dig us, great. If you don't, that's your business.' That's our attitude too. Sure, we want to be successful. We'd love to play Madison Square Garden one day. But if we do, it'll be because a lot of people have gotten into what this band is about."

In some ways, Anthrax is the East Coast equivalent of the West Coast metal explosion. Ian quickly points out that while the Los Angeles scene has grown into a Medusalike monster with countless bands vying for the title of Kings Of L.A., the East Coast movement has remained amazingly small in comparison.

"We have never felt any competition, as far as other groups on the local scene," he said. "The New York area really hasn't produced much in terms of metal over the last few years. Bands like Kiss and Twisted Sister were from another generation, and people like Zebra were more of a suburban thing than a city band."

"But I don't think I would have liked being part of a big scene where there were a lot of

bands around," he continued. "I think you begin to compromise your ideals in a situation like that, so you can get more attention. When you grow like we did basically on our own, you can develop at your own rate. The only people pushing you are the other members of the band and the people who are helping your career. We don't feel like we're representing anyone or anything except ourselves."

By developing their own speed, Anthrax has produced one of the most unique stage presentations in rock. Dressed in a sinister array of biker gear, with their instruments covered in exotic animal skins, the band boasts an instantly identifiable image that works in perfect conjunction with their full-bore sound. According to Ian, Anthrax's music and image are just a spontaneous outburst of the group's creative energies.

"We're a little sick," he said. "We just don't like things that are safe and pretty. I guess if I didn't know us, I'd think we were a little off-the-wall. Hell, we are off-the-wall. We don't know any other way of doing things. We look at music as an assault. We're there to assault you. We don't want to take any prisoners. We either want you to be on our side, or we'll blow you away." □



Anthrax: "We just don't like things that are safe and pretty."

RUSH

Glory Bound

by Elliot Greenberg

Canadian Trio Continue Power Windows World Tour.

It was pennant-race time, and Rush's bassist/vocalist/baseball fan, Geddy Lee, was flying from Kansas City to New York. Relieved that no one on the flight recognized him, he had the luxury to relax and observe the other passengers. Upon glancing across the aisle, Geddy did a double take. There was Ernie Harwell, the voice of the Detroit Tigers. And behind Ernie were Tony Kubek and Bob Costas, NBC's baseball announcers. As most rock fans would do if they found themselves on an airplane with Geddy and his Rush-mates, Alex Lifeson (guitar) and Neil Peart (drums), the entertainer strained to listen to the sports mavens' conversation. 'They were talking about the umpiring of the game the night before,' he recalled. 'I couldn't make out what they were saying but, believe me, I was really trying.'

Despite the fact that Geddy often stands in front of tens of thousands of screaming admirers, his dreams are the same as those of most North American boys. 'If I close my eyes and pretend, I see myself as a major-league baseball player,' he said. 'But that's only one of 150-million fantasies. Sometimes I'm Frank Lloyd Wright, the architect, sometimes I'm a surrealistic painter.'

We talked to Geddy about his beginnings and the changes Rush has seen over the years, in a conversation during the band's recent North American tour.

Hit Parader: What was it like growing up in the Willowdale section of Toronto?

GL: My dad owned a store. We were a middle-middle-class neighborhood. The upper end of the lower-middle-class, merchants and that kind of thing.

HP: So how does a shopkeeper's kid become a musician?

GL: I was about 12 and I was hanging out with a bunch of guys, listening to the Yardbirds. We thought, 'Wouldn't it be neat to make some music?' I figured out how to play *For Your Love* on my guitar. I don't remember what brand guitar it was. It was generic, like a 7-11 guitar. It

looked pretty cool, with palm trees painted on it. I wish I still had it. I was so pleased with myself.

HP: When did you compose your first song?

GL: When I was 14. I don't remember what I named it. It was a 12-bar blues song, and it was like nothing. I just took a 12-bar progressive and said, 'I wrote this.' It was meaningless.

HP: When did you and Alex begin playing together?

GL: In 1969. We were kids then, but we had conviction. We went through different periods. There was the Cream period, the Blues Breakers period, the Who period. But we always tried to

do originals to put everything we had into the music.

Rush was always an ambitious group. We'd try to play something more ambitious than what we did last. We wouldn't allow ourselves to stay in one place. Musically speaking, Alex and I had a thinking band, but lyrics were a pain. When Neil joined (after the group's self-titled debut LP in 1974) I said, 'Now we have a verbal guy. He's perfect to write lyrics because he knows more words than us.' Then we had a thinking-man's metal band.

HP: How has the Rush sound progressed with the release of each of the band's eleven albums?

GL: When we first started out, we were very imitative. Over the years, our tastes broadened until they were so broad that the influences didn't show in our music. Then we were unique and imitated ourselves.

HP: Rush fans look at your fourth album, **2112**, as being pivotal to the band's present popularity. It seemed to establish Rush as having its own sound and style. Had that album not been made would the band even be in existence today?

GL: This is not really a record about survival like **Grace Under Pressure** was. It's about power. That doesn't mean a condemnation of power, just an examination of it. **Power Windows** is about the power of money, love and spiritualism.

HP: Do you feel it's your responsibility to help educate the public?

GL: It's my job to make music as good as my abilities allow, not to get fans thinking. While I'm doing what I'm doing, it's a bonus if I, in some way, stimulate thought.

HP: Still, do you think metal bands today generally have "so much style without substance"?

GL: Yes, most metal bands sound the same. There's a frightening lack of desire to break from the standard metal clichés. But I like Metallica. They're a great metal band. They're real good and honest at what they do. In some ways, they remind me of Rush. They're trying to make their metal complicated, but also entertaining.

HP: Where do you see yourself in the future?

GL: I don't know where I'll end up. But I love music, and I'll always do it. To keep this band going is my biggest wish. We have a real nice little creative partnership. We can last a long time. I don't look at music as something that dries out. I have a whole lot of it left in me. □



Rush (from left): Geddy Lee, Alex Lifeson and Neil Peart.

Q U i e o t



Kevin DuBrow, rock's infamous Mouth That Roared, has been transformed into something of a diplomat.

Trial by fire

California Quartet Return To Form With QR III.

by Rob Andrews

1986 is a critical year in the history of Quiet Riot. Despite two multiplatinum albums and a series of headlining tours, the winds of public opinion have not been kind to this West Coast foursome. Forced to re-examine their musical and personal priorities, vocalist Kevin DuBrow, guitarist Carlos Cavazo, drummer Frankie Banali and new bassist Chuck Wright

have emerged with perhaps their strongest LP, **QR III**, and a dramatically altered perception of the world around them.

"Yeah, the last few years have been something of a maturing process for us," DuBrow said with atypical modesty. "We've learned a lot, but we've come out stronger than ever. I don't want to give the people the impression we've really changed that much 'cause we haven't. We're still

the same crazy, opinionated guys we've always been. It's just that a lot of our craziness — and virtually all of our opinions — we'd rather keep to ourselves."

Of course, DuBrow's reason for his "code of silence" was the savage public outcry aimed at QR a few years back following DuBrow's harsh criticism of groups ranging from Ratt to Motley Crue. In fact, bassist Rudy Sarzo, who left the band under less than amicable circumstances a year ago, has said Kevin's overactive mouth caused the poor response to Quiet Riot's last LP, **Condition Critical**.

"What he was saying was turning

people against us," Sarzo stated. "It was a horrible feeling. It was as if people were judging us, not for the music we were making, but for what he was saying."

Even DuBrow realizes harsh words and criticism no longer line the path Quiet Riot must take. Instead, Kevin The Mouth has adopted a new policy, one that offers extremely little for one to find fault with. Kevin DuBrow, rock's infamous Mouth That Roared, has been transformed into something of a diplomat.

"I really haven't changed," he said. "There are still people I like and people I don't like, but my opinions are not gonna be making headlines in magazines any more unless they're opinions about Quiet Riot. I'm sick and tired of generating a lot of publicity for other bands. I don't give a damn about them. All I'm interested in is Quiet Riot and making sure people get into what we're doing. The last time, people spent more time writing about my opinions than about the album. I don't want that to happen this time."

With **QR III**, DuBrow has much to be proud of. The album opens new doors for the band, tempering Quiet Riot's metallic core with an infectious touch of pure r&b magic. On their latest effort, the band shows they're fully capable of adding these exciting new elements to their style while sacrificing none of QR's sonic metal power.

"A lot of the music on the album started with some of Frankie's ideas," DuBrow explained. "He's been experimenting with a lot of different drum patterns, and the things he came up with were really interesting. It's always surprised me that people look at heavy metal as this very rigid musical style that has to be played a certain way. I don't see why that's true. We believe different ideas and rhythms can be brought into a band's style while still letting them maintain their metal edge."

"We're very proud of what we've accomplished."

"We're not the type of band that really wants to play it too safe. Some people got the wrong idea about us last time when we did another Slade song after we had a big hit with *Cum On Feel The Noize* on the first album. I can understand how the fans saw it as us being really anxious to follow the same formula for success. But the fact is we have a very adventurous spirit. We like living on the edge and taking chances. That's the only way to live life."

Will Quiet Riot's "live for action" attitude reverse the band's sinking fortunes? Will the addition of bassist Chuck Wright bring more internal

harmony to the band? Will DuBrow's new close-mouthed approach once again make QR crowd favorites? All these questions and more will be answered in the months to come, especially when the boys in the band hit the tour trail.

"We don't really care what's happened before with this band," DuBrow stated. "That goes for the good stuff as well as the bad. We're very proud of what we've accomplished. We've done things few other groups have ever done, and nobody will ever be able to take any of that away from us. But what you've done in the past doesn't really go too far these days. The fans are only interested in what your new album sounds like, and that's the way it should be. Right now, we're happier than ever. Having Chuck in the band has really drawn us closer together. We're all friends again. We go out and hang out together. It's great."

"I think the fact that we're getting along real well is reflected in the music," he added. "When you want to get together and play, it makes playing music a much more entertaining experience, both for the band and the fans. I think the new album is the best one we've ever done. That's not just the standard crap line of policy either. If people just take some time to check it out, they'll see what I mean. If they don't, they're missing something very special." □



Quiet Riot (from left): Frankie Banali, Carlos Cavazo, Kevin DuBrow and Chuck Wright.

Cinderella First Time Lucky

by Rick Evans

It's been said that it's better to be lucky than good. There's no doubt that in the often unpredictable world of rock and roll luck can play a major role in a band's eventual success or failure. But when a band has luck and an unmistakable flair for creating top-flight rock and roll, their fate seems all but assured. Such is the case with Cinderella, a Philadelphia-based metal quartet whose talent — and a healthy dose of good fortune — have made their debut album, *Night Songs*, one of the major success stories of the year. Vocalist Tom Keifer, guitarist Jeff LaBar, bassist Eric Brittingham and drummer Fred Coury are riding a cresting wave of popularity which continues to amaze even them. Recently we talked to Keifer and Brittingham about their sudden success.

Hit Parader: How do you react when people refer to Cinderella as an "overnight sensation"?

Tom Keifer: I guess our success did come pretty quickly. But when we look back we remember the tough times just as clearly as we recall the good stuff that's happened more recently. It wasn't all easy for us. Playing around Philadelphia wasn't easy because there weren't many clubs that would hire a band like ours. In fact, there were only two. It's really hard to get noticed when you don't have a chance to play that often.

Eric Brittingham: We realized, though, that if we were good, people would discover us sooner or later. We didn't want to keep playing those clubs for the rest of our lives, but we were willing to take our time and do things right.

HP: Looking back, do you think the extra time in the clubs helped the band mature?

TK: I guess it did. We were able to get our material together real well, and it helped us get the stage part of the show together too. It's tough for a fairly new band to learn a lot about performing onstage unless you get to do it a lot. We just kept

going back and forth between the two places in town where we played, and kept working as hard as we could.

HP: Were there times when you got discouraged? After all, it must have seemed that every band in L.A. was getting signed while you guys stayed in Philly and remained unknown.

TK: I don't know if you could say we ever became discouraged. Maybe we didn't know we were supposed to get discouraged after a few years. We were having a good time, so we didn't even think about not making it. Sure, we saw what was going on in L.A. and we wondered if we should go out there and get involved. But as Eric said, we reached the conclusion that we had enough talent to get noticed wherever we were. So we stayed put.

EB: We're pretty low-key guys. We're not counting on anything good or bad happening at any particular time. We'd rather sit back, do our jobs and see what happens. It's worked so far.

HP: You mention the word "job" Is rock and roll a job to you?

TK: We take what we do really seriously, but if it's a job, it's the best kind of job in the world. We're not the type of band that got into music just to have a reason to get

drunk all the time. We work really hard on our music; hell, while we were recording the album, I don't think any of us had time to do anything else. We practically became hermits. The album was not only our number one priority, it was our only priority. So in that way, I guess what we do is a job, but we do have a lot of fun.

HP: In the past, you've said that Cinderella is different from many hard rock bands because you don't focus on death, drugs or destruction.

TK: That's true. Some of the music these days is really strange — all these black metal bands and things. We're not into that, or singing about drugs or getting drunk. Our music is fun, good-time music, and we'd rather have people feel good about listening to it than tell them what they have to do to feel good. Does that make any sense? (Laughs)

EB: Our music is fun. We don't want to get into anything very weird. That's not for us. Our influences — people like Kiss and Aerosmith — relied on their music and a strong image. That's what we want to do.

HP: If there has been a criticism of Cinderella, it's that your music shows those influences a little too strongly. Do you agree with that?

TK: I was reading some old

magazines a while ago, and I saw where they were criticizing Steven Tyler for ripping off the Stones. Now we're being criticized for ripping off other bands to a certain extent. I don't think there's ever anything really new in rock and roll. It's more how well a band can take what has gone before and put their own stamp on it. That's what Cinderella has tried to do.

HP: How had touring been? It's the first time you've played the big arenas, and that's got to be quite a thrill — especially opening for David Lee Roth.

EB: It's been great. We've never really been to most parts of the country, so while we're new to the fans, they're totally new to us as well. We don't know how people will react to us each night. Some places have been incredibly good, others have been difficult. That's a big part of the challenge.

TK: Being with Roth has been really exciting. Obviously he knows everything about the road, and he's been very helpful to us. So it really has been a dream come true for us to be able to do a tour like this. But I think we're up to it. We have a lot of confidence in ourselves, and I think the fans can sense that. We give them a good show, and they reinforce that confidence by supporting us. □

Mark Weiss



Cinderella (from left): Jeff LaBar, Eric Brittingham, Tom Keifer and Fred Coury.

Cinderella are having their days and nights at the Ball



CAUGHT in the act

Dokken

by Rob Andrews

Two girls stood outside the backstage entrance to the Philadelphia Spectrum. Dressed in skintight jeans and leopard-skin print shirts, the matching pair seemed oblivious to the 30-degree cold and the biting wind which whipped an array of empty paper cups and candy wrappers around their booted feet. Their intentions were focused on only one thing, and nothing was about to distract them from the task at hand. They wanted to meet Dokken, and if it took a bit of frostbite, well, then that was a small price to pay.

"How much longer before they come out here?" one of them asked the stoic security guard whose 300-pound bulk blocked the door like a granite wall. His close-mouthed shrug did little to make the shivering pair any happier, but still they were determined. The two had been standing in that spot for well over an hour, missing Dokken's explosive 50-minute set in order to catch even a fleeting up-close look at their heroes. "Oh, that Jeff Pilson is soooo cute," one sighed as she rolled her eyes skyward. "You can have him. I want George Lynch," said her friend.

Just then, the backstage doors flew open and Dokken's four mem-

bers — Pilson, Lynch, Don Dokken and Mick Brown — rumbled out surrounded by tour managers, roadies and hangers on. Within seconds, they reached the spot where the girls were standing and breezed on by. At the last second, Lynch stopped to say hello, and gave each of the fans a goodbye kiss. As he hurried off to board the group's tour bus, he shouted, "How'd you like the show?" A bit flustered, one of the girls — still recovering from her brief lip contact — blurted out, "It was great — but we didn't see it."

What a show the girls had missed. Despite their opening-act status, Dokken put every minute of stage time to maximum use. Play-

ing hits from all three of their albums, but concentrating on their recent LP, *Under Lock And Key*, the quartet offered a seamless demonstration of guitar thunder stage left, Pilson and Brown supplied the rocking rhythms, and Dokken himself dominated center stage with his microphone-waving theatrics. Don and the boys had the crowd on its feet from the opening note, proving their days as an opening act are numbered.

"We don't mind opening right now," Dokken had explained shortly before the start of the night's festivities. "There's a lot of responsibility involved with being a headliner, and right now we really don't want that. We're having a good time here, and we're doing the same thing over in Europe with Accept. Maybe next year we'll headline, but that's really up to the fans. If the demand is there, we'll do it."

Judging from the response Dokken has received, their headlining career is now only an album away. When a band has a stockpile of crowd-pleasers like *Alone Again, Just Got Lucky, In My Dreams* and *Breaking The Chains*, and a state-of-the-art stageshow, mega-stardom can be only a matter of time. The fans seemed to agree.

"I came to the show tonight to see Dokken," one young fan stated. "I really like their albums, but the show was even better. They're a lot louder onstage than they are on their records, and I like that."

"They look really good onstage," another admirer explained. "A lot of bands seem to spend more time making sure they look good than making sure they can play. I like Dokken because they do both."

Dokken takes all the positive reaction in stride. "Yeah, we listen to what the people are saying," Lynch said as he relaxed after the band's set. "When you work as hard as we do recording albums and touring, you want to know they're getting off on what you're doing. When we hear them cheering out front, we love it. It makes all the hard work seem worthwhile." □



Don Dokken and his self-named band put every minute of stage time to maximum use.

Twisted Sister

by Andy Secher

When a band waits nearly 10 years to headline their first national concert tour, it doesn't take a genius to know they want to make their show as memorable as possible. Take the case of Twisted Sister, a band who spent the better part of the last decade honing their live performance skills in clubs and small theaters throughout the world. Now, with two platinum-coated LPs under their belts, this wild and crazy New York-based quintet is fulfilling a lifelong dream.

"Even when we were playing some of the worst clubs you could imagine, we were dreaming that it was Madison Square Garden," vocalist Dee Snider said shortly before donning his outrageous makeup and hitting the stage. "If we didn't do that, we probably would have packed our bags and headed home a long time ago. You have to have a dream, and for Twisted Sister, our dream was always to be able to put on the best show in the world and entertain thousands of fans every night. That's why this tour means so much to us."

On their tour in support of *Come Out And Play*, Twisted Sister has pulled out all the stops in an effort to put on the best show possible. Set against a New York street scene, complete with graffiti-encrusted walls and a wrecked car, Snider and cohorts Jay Jay French (guitar), Mark Mendoza (bass), A.J. Pero (drums) and Eddie Ojeda (guitar) put on a two-hour spectacular that drew from all three of the band's LPs. After informing the hysterical crowd that the evening's performance was being recorded for a proposed live album, Snider led the band through torrid renditions of *We're Not Gonna Take It*, *I Am I'm Me* and their recent cover hit, *Leader Of The Pack*.

While the band's music was as exciting and uninhibited as ever, Snider's between-song raps unquestionably got the greatest response from the packed house. His freewheeling monologues were unrelenting in their attacks on censorship, the U.S. Senate (Snider recently appeared before a

Senate committee during the "rock rating" hearings) and the power of heavy metal. His verbal forays whipped the fans into a frenzy. Later, when he invited some audience members onstage, all hell broke loose as hundreds of fans attempted to join T.S. on their crowded set.

"We feel that everyone who comes to one of our shows is one of our friends," Snider said. "The people in the front row are no better than the people in the last row, except that they can see everything a lot better. So I like to invite the people who have the worst seats in the house — the

guys in the very last row — to come down onstage and party with us for a few minutes. It gives them something to remember for a long time, and it's our way of saying 'Thanks for coming even if you're stuck in the last row.'"

While most of Twisted's vociferous following was dressed simply in T-shirts and jeans, the boys in the band went out of their way to be as outrageous as possible in their onstage attire. Snider, in particular, caught the crowd's fancy when he emerged from the bottom of the stage — through a manhole cover similar to the one adorning the cover of *Come Out And Play* — clad in white animal

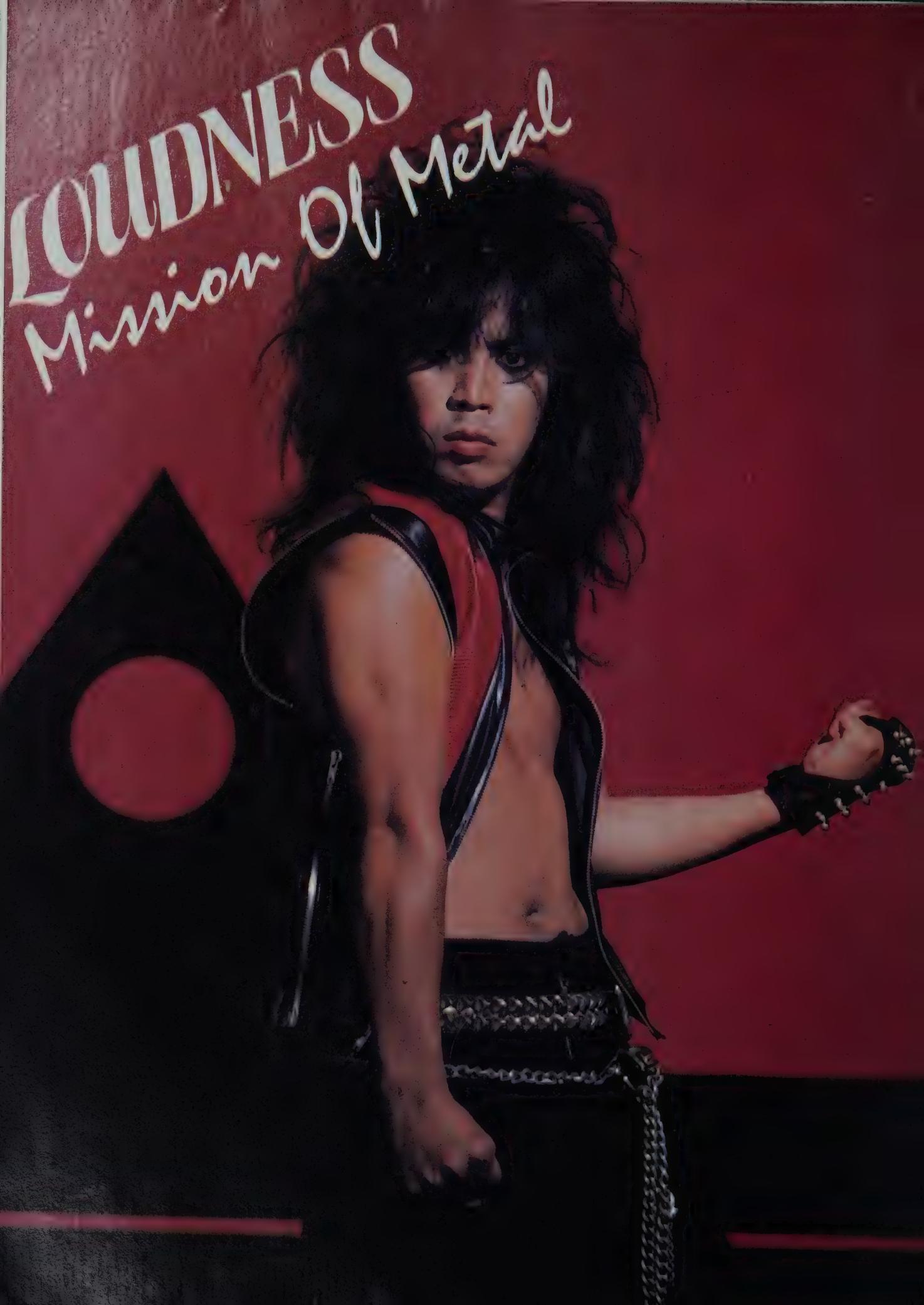
skins and a graffiti-covered jumpsuit. The rest of the band wore an array of street-gang paraphernalia, perfectly reflecting the tough-yet-thoughtful approach that characterized the band's presentation.

"We put a lot of effort into everything we do in this band," Snider said as he relaxed post-concert in the band's dressing room. "We want it to look exciting and be exciting. That's what this band is all about. We want people to stand up and get all their frustrations and anger out. That's the power of Twisted Sister — and rock and roll." □

Neil Zlozower



While the band's music was exciting and uninhibited as ever, Snider's between-song raps unquestionably got the greatest response from the packed house.



LOUDNESS
Mission of Metal

Japanese Metal Masters Unleash Second State-Side Assault.

by Rick Evans

Loudness know they hold the hopes of an entire nation on their shoulders. But it's a burden these Japanese metal merchants feel comfortable with. They know the dreams of countless young Oriental rock bands hinge on their ability to show the world that Japan should be known for more than sushi and Sony Walkmans. From .44 Magnum and Marino, to Earthshaker and Anthem, an entire legion of talented metalists waits patiently on distant shores, ready to unleash their fierce attack on American shores. That is, if Loudness can open the doors for their musical invasion.

"We do feel a bit of pressure knowing that we are the first Japanese heavy-metal band to come and play in America," vocalist Minoru Niihara said through an interpreter. "But we have always felt ready for such a challenge. Since we first got together, our intention has been to go beyond Japan and become successful in America and Europe. Those are the true homes of heavy metal, and any band that grew up listening to Deep Purple, Kiss, and Led Zeppelin wants to play the same places they did."

While American rock fans were first introduced to Loudness via the band's 1985 LP, *Thunder In The East*, the group's history actually dates back to 1981 when Niihara first joined up with guitarist Akira Takasaki, drummer Munetaka Higuchi and bassist Masayoshi Yamashita. Having grown up in and around Tokyo, the members of Loudness had been exposed to rock and roll at an early age. In fact, Niihara recalls seeing Deep Purple on their very first tour of the Orient — he was 12 at the time.

"I remember the energy and the excitement," he said. "The Japanese people tend to be much more conservative than Americans, and growing up, I had never experienced anything that was remotely as exciting as that concert. When I saw them onstage, I knew what I wanted to do with my life. People sometimes joke about something being a turning point for them, but that concert really was for me. All I've wanted to do with Loudness is try and recapture the energy I felt that night."

During the first few years of their existence, Loudness enjoyed incredible success in their attempt to attain Niihara's lofty goal. Their albums, which were released in the Orient at six-month intervals, did extremely well, with LPs like *The Birthday Eve*, *Devil Soldier*, *The Law Of The Devil's Land* and *Disillusion* all reaching the top of the Japanese rock charts. The latter two earned Japanese gold certification. Still, something wasn't right for Loudness.

"Japan is a strange market in that it is very small," Niihara said. "You just can't tour there very often or the people get sick of you. You have to be very careful and only tour when you have a new album to support. That's why, for the first two years, we spent most of our time in the recording studio. We'd tour for a month, rest for a month, write for a month, record for a month, rest for a month, tour for a month, then begin the whole process over again. That's why we had so many albums out in such a short period of time. We knew

we'd burn ourselves out like that. We wanted to stay on tour, and the only way to do that was to expand our market to other places, like America."

To fulfill their desires, the quartet packed up their amps in July 1983, and traveled across the Pacific to play their first U.S. shows at Wolfgang's in San Francisco and the Country Club in Los Angeles. The impact of Loudness on America — and America on Loudness — was immediate. The burgeoning West Coast metal scene became aware that life existed outside its little fishbowl, and Loudness discovered the wonders of America's two Bs — blondes and burgers.

"It was so amazing looking out and seeing all the blond hair," Niihara said with awe. "In Japan, everyone has black hair, but in America, it's so different. And the way people react is just incredible — especially the girls. In Japan, they're very reserved, but in your country, they come right up to you after a show and ask if you want to go out with them."

To capitalize on their growing reputation in the West, Loudness continued their world sojourn by traveling to Europe for a series of 10 sold-out dates in England, Holland, Belgium and Germany. Loudness' impression was so great that, by year's end, Germany's prestigious music magazine, *Ardshock*, voted Takasaki the world's top guitarist, who narrowly edged out a guy named Edward Van Halen.

The band realized that their next big step would be to record an album entirely in English. They had previously attempted to re-record *Disillusion* with a phonetic English translation, but the quartet knew that a new English LP would be the key in making or breaking them on an international basis. Choosing to record in Los Angeles, rather than their traditional studio in Tokyo, the band produced *Thunder In The East*, a collection of hard-hitting tunes that proved once and for all that heavy metal is truly a universal language.

"We decided to record the album in Los Angeles because we wanted to be more a part of the culture we were trying to reach," Niihara said. "The studios we use in Tokyo are incredible, but if we had gone back there, surrounded by our friends, it would have been difficult to do an LP in English. We knew what had to be done, and I believe we did it."

Following the LP's release, Loudness hit the American tour trail in earnest, fulfilling Niihara's childhood dream by playing places like Madison Square Garden as opening act for Motley Crue. Success only spurred the band's desires more, forcing them back into the recording studio almost as soon as they finished the tour. The results of their efforts show that Loudness is ready to join the upper echelon of hard-rock society.

"We feel this album is a big step ahead for us," Niihara said. "We've grown a great deal because of our experiences over the last year. It's impossible to tour all over the world and not grow a bit. Our music is just as powerful as ever, but it's a little more complex as well. We think it's a very good representation of what Loudness can accomplish. After all, we have to stay one step ahead of the competition back home." □



Loudness (from left): Masayoshi Yamashita, Minoru Niihara, Akira Takasaki and Munetaka Higuchi.

AC/DC

The Decibel Demons



AC/DC (from left): Brian Johnson, Angus Young, Simon Wright, Malcolm Young and Cliff Williams.

Thunder From Down Under Reach New Heights With Who Made Who.

by Rob Andrews

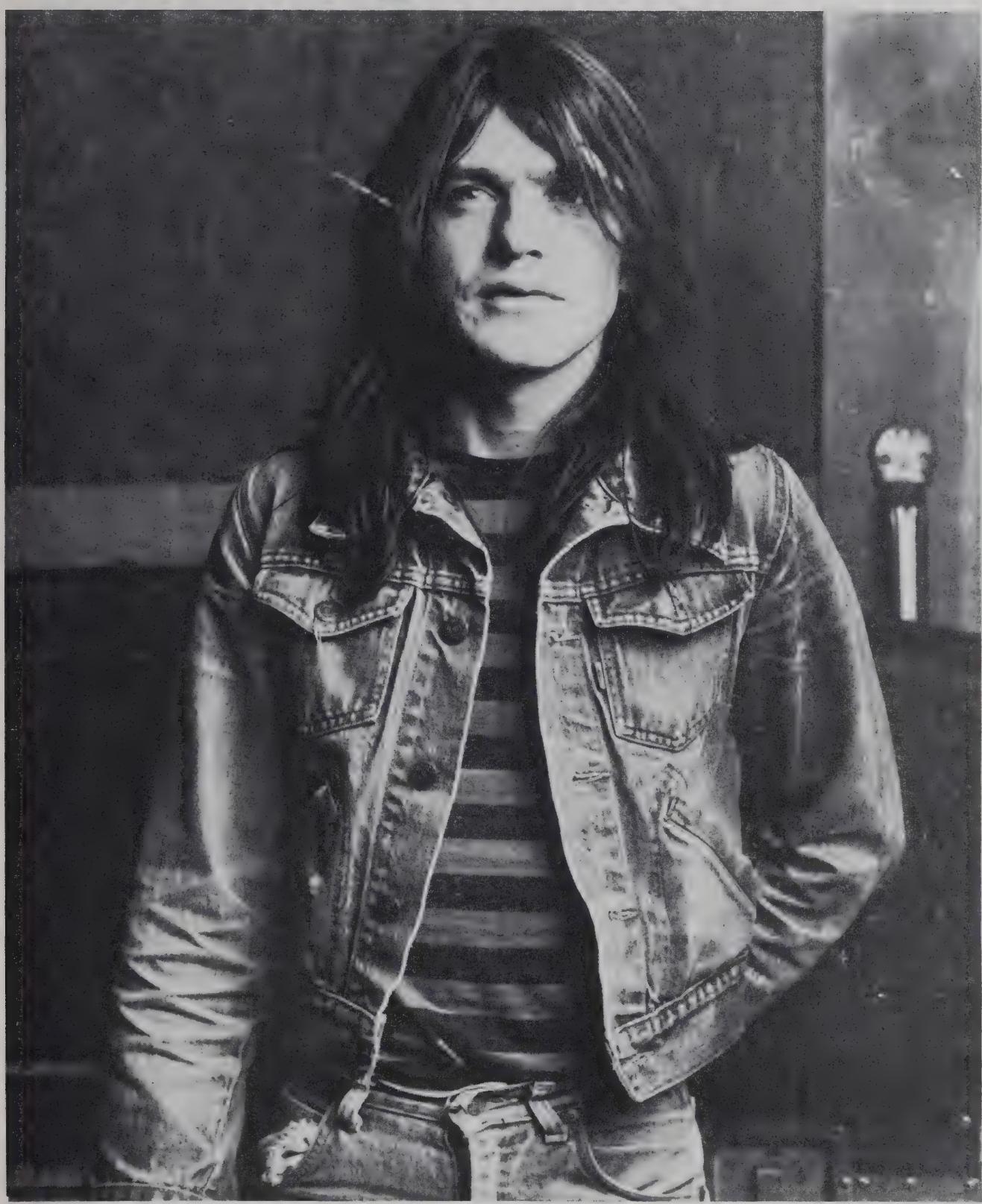
When does someone grow too old to dress like a sixth grade schoolboy? For most of us the answer would be the age of 12 or 13, but not for AC/DC's Angus Young — it appears he'll never grow too old to don his trademark schoolboy suit. Though Angus is now 30 years old, he seems as determined as ever to burn the vision of his sweat-drenched shorts, shirt and tie into the psyche of rock

fans everywhere. Just one look at the cover of AC/DC's recent album, **Who Made Who**, is enough to convince anyone that Angus the schoolboy will live forever.

"Why should I take the uniform off now?" Angus asked. "I've been wearing it for the last 20 years, and I'd feel absolutely naked without it. Anyway, if I were to take it off, what would you have me wear onstage? A sequined cape like Elvis used to wear? Knowing me, I'd probably forget to put my stage clothes on,

and I'd walk on stage naked. That would scare a lot of people."

According to legend, Angus' fondness for this unusual stage attire developed quite naturally. Back in 1966, when he was a sixth-grade student in his native Sydney, Australia, Angus began going directly from school classes to jam sessions with friends. Since he didn't have time to change, Angus showed up at clubs throughout the Sydney area dressed in his school uniform. His older bandmates found Angus' appearance hilarious, and soon started billing their act as the band featuring "the baby guitar star." While Angus' guitar skills soon led him away from the classroom and onto the performing stage, his schoolboy suit stayed with him.



AC/DC's Malcolm Young

"I remember when Angus first started playing onstage," older brother Malcolm Young said. "He was playing with people maybe ten years older than he was, but he was so good they disregarded the fact he was so young. Our brother was already in professional bands at that

time, so everyone knew Angus and me. It made things a lot easier for us — even though everyone expected a lot from us too. By wearing his school clothes, he attracted even more attention to himself, but he's always had the talent to handle any situation."

Over the years, Angus' look — as well as his unique guitar sound — has emerged as one of hard rock's most instantly recognizable trademarks. So it was only fitting that when AC/DC decided to make a video for *Who Made Who*, they requested that fans who wished to appear in



Brian Johnson and Angus Young rock all night long.

the video show up dressed like Angus. As it happened, over 300 aspiring Angus look-alikes arrived at the filming.

"It was very strange," Angus said with a big smile. "All of a sudden it was like looking in an amusement park where you see hundreds of your own image. I started to wonder which one was really me. Everyone had their schoolboy suits on, and they were playing cut-out guitars. I think that gave the video a really interesting angle. We're actually getting good at making those things."

Something that AC/DC has always been good at making is top quality rock and roll, a fact once again shown on **Who Made Who**. While much of the album is a "greatest hits" collection featuring such band classics as *Hells Bells* and *For Those About To Rock We Salute You*, the unquestioned centerpiece of the collection is the title song, *Who Made Who* — perhaps the most catchy, instantly memorable AC/DC tune in years.

"It is a good song, isn't it?" Angus asked with a broad smile. "It's a little different for us in that it's more pop-oriented than some of our more recent things. We didn't set out to make it that way, but that's how things turned out. And Brian's sing-

ing great on it. It's the best he's sounded in a long time."

"The whole project came about when people for Stephen King (the mystery writer and movie director) came to us with the idea of writing some music for the soundtrack of the movie, *Maximum Overdrive*," Malcolm Young added. "He's been a

Stephen King chose AC/DC's maniac metal for his film *Maximum Overdrive*.

big fan of ours for a long time, and we were looking for something a little different to do. We had been very wary about releasing a greatest hits album because we thought it was something of a rip-off for the fans. But the chance to mix new things with some of our best known songs on the movie soundtrack was a really good opportunity for us."

Another motivation for AC/DC's participation on the *Maximum Overdrive* soundtrack was the band's

desire to tour America in 1986. It has been an unwritten rule for the band not to go on the road unless they have a new LP to promote. Having released *Fly On The Wall* less than a year ago, the band knew they didn't want to record an entire new album before touring this time. The compromise was obvious; record a few new tracks for *Maximum Overdrive*, and mix in a few of the band's old favorites. The result, **Who Made Who**, has proven to be one of the most successful AC/DC discs of recent years.

"We had a great time on our last tour and we really wanted to go back out," Angus explained. "We've been around too long to know what's needed for a tour, and what a band has to do to make sure of the tour's success. So when the opportunity came to do the movie soundtrack, we jumped at the chance. It also gave us the opportunity to work with our old production team — George, my brother, and his partner Harry Vanda. They worked with us on all our early albums, so it was fun to get together with them again. If something's fun, it's worth doing, so after making the new music, we decided that instead of putting my schoolboy suit in mothballs for the next year, we'd give it some use." □

VAN HALEN

meet the press

5150 Guarantees Continued Success For Restructured Quartet.

by Jill Rosenberg



Van Halen '86 (from left): Michael Anthony, Edward Van Halen, Sammy Hagar and Alex Van Halen.

The members of Van Halen have always believed they should let their music do the talking for them. Until recently, getting a word out of anyone in the V.H. camp — other than a certain David Lee Roth — was equivalent to pulling teeth. But now, with the release of **5150**, a new Van Halen era has begun, marked not only by a new sound and a new vocalist, Sammy Hagar, but also by a new attitude toward the press. Now, in direct contrast to their attitude in by-gone days, all the members of the band want to share their opinions with the press, resulting as often in chaos as in a revealing interview. With that in mind, *Hit Parader* presents another press session with that renowned team of Van Halen, Van Halen, Hagar and Anthony — better known as the **Fearsome Foursome**.



Eddie Van Halen produces an overwhelming guitar solo during the 5150 show.

Hit Parader: What makes this Van Halen album special?

Alex Van Halen: Sammy had written a lot of things with Ed, so they collaborated in the writing of the

record. That's why this new Van Halen LP is the most unbelievable I've ever heard. Without bragging, it's fantastic! It's even better than what everybody's been waiting for.

The way the group has worked together is a total success.

HP: What did you do from the end of the tour for **1984** to the time you began

working with Sammy?

AVH: We just waited for something to happen. We spent time in the studio throwing around ideas, but nothing really came out of it. Then we realized we had lost five months.

Edward Van Halen: At the same time, Roth threw himself into his film career. That's what he wanted to do, but we all wanted to cut a record and go on tour. So our paths diverged, but very amicably. It seems that our band is like a breeding ground for creating movie stars. Sammy will probably be the next one (laughs).

HP: When David left, what were the group's options?

AVH: We needed a new lead singer. Ed and Sammy made some telephone contact — they spoke a lot. We thought it would be a great idea to all meet by playing together. And since the first jam, it's been magic!

EVH: I always liked the way Sammy sang. He was our first choice, and he accepted our offer to meet with us and jam with us and from there everything just came together real fast.

Sammy Hagar: I said, "Okay, you guys are joining my group."

HP: Sammy, do you think joining Van Halen is a turning point in your career?

SH: It's like coming in by the backdoor and sitting down by the time the doorbell rings. I feel it's a great change, and everything has been very easy and working really well. I've been a solo artist for almost 10 years, so it's not like I'm going to lose myself! I want to challenge myself to everything. After the first two years, working on my own just didn't satisfy my ego anymore. I really liked the liberty I had created, but I had a great desire to work with other musicians. So this happened at the perfect time. I was ready to make a new record and was real excited by the idea. So I started going to the beach every morning. Ed would write the music while I would write the

lyrics lying in the sand. No, I'm just kidding. It's really great to work together. Their music inspires me a lot.

HP: Edward, is there a big difference between Sammy and David?

EVH: Oh, yeah. We have a lot of fun. We spend more time laughing and joking around than doing other things. It's great! And when you like what you're doing, the time seems to pass faster.

HP: *1984* was done in a more commercial vein than everything Van Halen had done before. Do you feel *5150* continues that tradition?

AVH: People have a tendency to imagine things that never happened. The reaction *1984* received proves there weren't any controversies over the direction our music took. We could've stayed there to discuss and speculate on the why and how, but we only thought that if the sound was good, then we had made a good record. Our new album surpasses *1984*!

HP: What makes it different?

EVH: It's by far the best Van Halen ever. It's that simple.

HP: What about touring? Last year, you said you wanted to reduce the length of your tours.

EVH: A year has already passed. We're doing this tour to give everyone the chance to hear our new band.

SH: It happens every year to musicians. After a tour they say, "I'm not doing it again," and they retire from the circuit. Bowie did it, and so did the Stones. When you're on tour for seven months, you lose your desire to do it all again very quickly.

AVH: It's human nature. You know the expression, "The grass is always greener on the other side"? When you're on tour, you want to be home, and when you're at home, you get bored and want to be in the studio. It's not a vicious



Jeffrey Mayer

Sammy Hagar: "There aren't any rules in rock and roll, so that's how we go."

Without David Lee Roth, Van Halen had a number-one LP with *5150*.

cycle. It's just a need to diversify.

HP: What will you play in concert, only Van Halen pieces or a combination of Van Halen and Sammy Hagar?

AVH: We know the album we've made together is not enough for a two-hour show.

EVH: We're putting together a lot of different things. The main thing is the music, so we're just going to play music. Maybe we'll just play a lot of old Cheap Trick songs.

SH: Making a record is one thing, playing live is another. Playing live is a different ballgame. You make certain pieces longer, others shorter, and certain songs that sound better on a record don't even get played. You have to organize a live set. We'll maybe

take some old Van Halen pieces and some of my old songs and play some strange things that neither Van Halen nor I ever played before.

AVH: Remember when, 10 years ago, Led Zeppelin closed its show with *Blueberry Hill* by Fats Domino?

SH: There aren't any rules in rock and roll, so that's how we go.

HP: Sammy, will you be playing a lot of guitar?

SH: If it's necessary for one piece, I'll do it. But we don't really know anything yet since we haven't even decided how we're going to finish the show. We'll do what's best, and that'll be what we want.

AVH: One of the best things about performing live is the spontaneity. We've shown Sammy videos of some of our recent concerts, and Sammy also

showed us videos of some of his shows. I had never seen Sammy play before. I'd met him backstage, but that was it. Fortunately, we have the same feelings about each other. You know, maybe one night all we'll have is a list of songs, and Sammy will connect them however he wants and we'll follow.

HP: Will you only be playing in big stadiums?

AVH: Not necessarily. Everything really depends on how the public takes to our new album. A lot of groups tour clubs for promotional reasons. I find it's lousy for the public since the clubs are so little not everybody can get in. But then again, if you go to a concert, you have to fight it out outside for parking spots or pay an exorbitant price for a special parking place. It's ridiculous. So if it's necessary to play in stadiums, we will. We want everybody who wants to see the band to be able to see us. □

Poison

Pretty But Deadly

L.A.'s Latest Glam-Rock Sensation Rocks On With **Look What The Cat Dragged In.**

by Judy Wieder

The beauteous Bret Michaels, lead singer for the even more beauteous Poison, talked in a Pittsburgh-accented blitz of words about the wonders of being "the stuff legends are made of." Resting momentarily in his Austin, Texas motel room during a local gig, the charismatically good-looking frontman heatedly insisted that names like Bret Michaels, Rikki Rockett (drums), C.C. DeVille (guitar) and Bobby Dall (bass) were the real thing!

"Would I lie to you?" he snapped. When I nodded "yes," he laughed: "Probably, if I had the chance."

Originally hailing from the East Coast industrial metropolises of Pennsylvania and New York, Poison was formed in the heat of the summer of 1983. Inspired by the US Festival and a telephone call from producer Kim Fowley — who'd heard one of their demo tapes and encouraged the band to head west — Poison decided their future was in Los Angeles.

"People come to L.A. for two reasons," Bret said. "Either they know exactly what they want to do, or they have no idea what they're after. You can do either in L.A."

When the business end of things fell apart with Fowley ("I'll tell you one thing. That man's out of his mind, but he sure knows what's happening in the music scene. He's a good guy."), Poison used their local buzz to attract the attention of Enigma Records, distributed by Capitol Records. **Look What The Cat Dragged In**, their first album, was recorded in a zip-bang *twelve* days.

"We wrote all the songs together, just like we're doing for our next album — the one we're recording in November," Bret explained. "Sometimes one person brings in an idea and we all kick it around like an argument. Our musical influences are all some-

what similar — Sweet, AC/DC, Aerosmith, New York Dolls, Kiss, Van Halen."

When it's pointed out that many reviewers have compared the band's look to Motley Crue, and his in particular to David Lee Roth, Bret grins a humongous smile:

"Great! Great! Motley is a great band. But we're not exactly like them, we're not trying to rip them off. It's just that they're wearing makeup and so are we. Our music is really very different. One day Neil Zlozower was doing a photo session with us, and Nikki Sixx dropped by and told us 'You guys are fantastic!' He liked our album. So when someone compares us with Motley, I just say 'Thanks!' As for me and David Lee Roth, he's much better looking than I am! That's why I have to wear so much makeup, just to look as good as he does. I guess people compare us because we're both these lively frontmen with long blond hair."

Having spent the last six months headlining small clubs throughout the country and opening for major metal acts like Accept, Bret admits the band still spends a certain amount of time rehearsing each day.

"Well ... it's not always the most productive kind of rehearsing," he laughed. "Sometimes we just get together for a sort of head count, know what I mean? It's like 'Is everybody still alive after last night? Yes? Good! OK, bye...'"

With things rocking forward almost nonstop since '83, Bret finds it difficult to relate to most rock star's complaints about the downside of success.

"I love travelling, interviewing, everything!" he beamed. "For me the only tough part is that I want more, more, more, more and more! I'm the type of guy, if I'm at a party and a whole bunch of conversations are going on, I want to talk in all of them. I'm really perfect for rock 'n' roll! This is my personal life. I'm real involved in all this. I

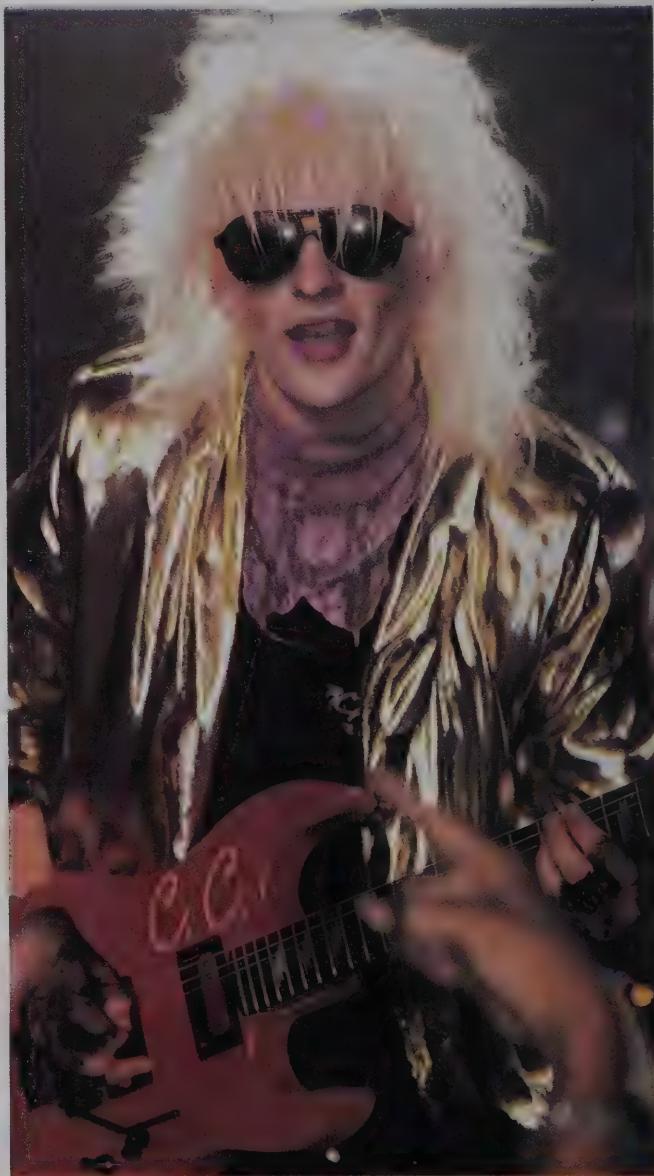
don't have a girlfriend. I mean, it wouldn't be fair to her. There are too many temptations. I'm only twenty-two and there's all this fun to be had!"

With Bret and company such a jolly bunch of guys, how did they ever manage to hit on a morbid

band name like Poison?

"It's a household word. One of our roadies pointed that out to us one day. I said, 'Yeah, now all we have to do is get in the house!' Poison is a household word all right, and we hope no one forgets it." □

Neil Zlozower, Inc.



Poison, a killer band on the rise.

MEGADETH

West Coast Thrashers Aim For The Top With *Peace Sells...* But Who's Buying?

by Paul Hunter

The last year had been a time of action for Megadeth. Over the last 12 months, this West Coast quartet has grown from a club attraction with an independent-label debut LP (**Killing Is My Business ... And Business Is Good**) into one of the most promising power metal bands around. With their second album, **Peace Sells ... But Who's Buying?**, refining the band's sturm-und-drang approach, guitarist/vocalist Dave Mustaine, guitarist Chris Poland, drummer Gar Samuelson and bassist Dave Ellefson have set their sights on stepping out of the shadows of such competitors as Slayer and Metallica to establish their own place atop the metal heap.

"We don't have to take a back seat to anybody," Mustaine said. "We all are sick and tired of people comparing us to Metallica or saying that we're trying to copy somebody else's style. If they really knew what they were talking about, they'd know we have as much right to that sound as anybody. We're the fastest, loudest band around. We believe it, our fans believe it, so what do we care about those who don't. They can go screw themselves."

Mustaine's anger can easily be understood when his past is explored. Back in

the early '80s, he played a pivotal role in forming Metallica, now widely regarded as the finest — and most popular — power metal band in the world. Before the band had a chance to record, however, Mustaine and the rest of Metallica had a falling out over the band's musical direction. Still, Mustaine's musical input remains a vital part of Metallica, with his name appearing on no less than eight of the band's album cuts — including *Lepper Messiah* on Metallica's latest LP, **Master Of Puppets**.

"That's the past," Mustaine said with a frown. "I'm not angry anymore because this band can blow them away anyhow. I think anyone who's seen us or played one of our albums knows that. I'm not trying to sound bitter or make them sound bad. I'm only telling the truth."

Shortly after leaving Metallica, Mustaine hooked up with Ellefson and began hatching the idea for "the ultimate metal band." Casting aside even the slightest hint of melody or instrumental subtlety, the newly-formed Megadeth began playing in a variety of Los Angeles-area clubs during the summer of 1983. The group's no-holds-barred approach won them a sweat-drenched showcase of driving rhythms and threshold-of-pain vocals.

"People have said we're a little sloppy

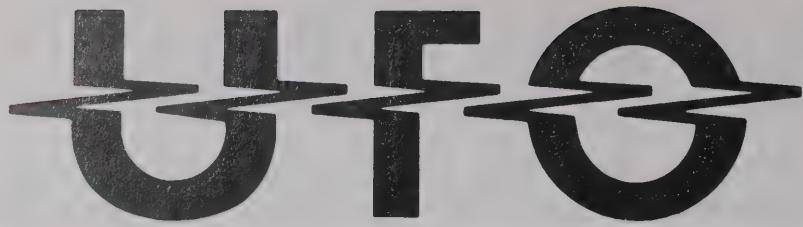
onstage at times," Mustaine stated. "But if that's true, it's because we're more concerned with the feel of the music than the sound. Hell, if you want to listen to note-perfect things, go home and listen to albums. If you want to feel the energy, then come see us live."

As shown on **Peace Sells ... But Who's Buying?**, Megadeth has now managed to capture much of their onstage insanity on vinyl. Tracks such as *Wake Up Dead* and their tongue-in-cheek blues tribute, *I Ain't Superstitious*, prove Megadeth's ability to blend incredible power with unexpected clever lyrics and surprisingly deft instrumental forays. These talents mark them as a band not geared solely for the pedal-to-the-metal crowd. Sure, it's unlikely too many Barry Manilow fans will get off on the vivid imagery portrayed in Megadeth's metal messages, but this isn't exactly a one-dimensional band either.

"We do what we do, and we don't try to do anything different," was Mustaine's explanation of Megadeth's musical approach. "We're not trying to get our shit on the radio, so what do we care if everybody doesn't like it. We have our fans, and they're great. Maybe we'll be able to add a few more this time. That's great if it happens. But if it doesn't, we'll live." □



Megadeth forge new ground.



Flying High

Phil Mogg Brings Metal Legends Back With Misdemeanor.

by Rob Andrews

When the definitive history of heavy metal is finally written in some distant century, UFO will probably garner only a small footnote alongside the accomplishments of Zeppelin, Purple, and Priest. Unfortunate, yet true, though during their peak years in the late '70s, no other band could match the instrumental virtuosity, on-record excitement and in-concert showmanship of this British quintet. Then featuring the stellar guitar stylings of Michael Schenker on such albums as *Lights Out*, *Force It* and *Strangers In The Night* UFO was unquestionably one of the greatest heavy metal bands ever.

Times, and bands, change however, and today a new UFO is battling to regain the glory that was once theirs. Remaining from the group's golden age are vocalist Phil Mogg and keyboardist/guitarist Paul Raymond, who have been joined by newcomers Atomic Tommy M on guitar, Jim Simpson on drums and Paul Gray on

bass for the band's new LP, *Misdemeanor*. While the band's longtime supporters may note a shift in focus from the guitar histrionics of yesteryear to a more contemporary keyboard-oriented sound, there's no denying that UFO is back in fine form.

"I'm obviously very pleased with the band the way it is now," Mogg stated. "One of the keys is that we all work together very well. As our fans may remember, that wasn't always the case. Having everybody happy and working for each other's good is the only way to succeed. We had enough problems in the past. We want to make everything easy this time."

As Mogg noted, UFO's history is one noted as much for its internal turmoil as for its music. In the past, battles between Mogg and Schenker reached almost legendary proportions, with the singer calling the German guitarist every name in the book, and often referring to him as "Michelle" in press interviews. But what proved to be UFO's downfall was the band's willingness

to drink just about anything in sight at the slightest provocation. Hey, it's National Spelunking Day? UFO would celebrate it! Mogg now insists that those days are long gone.

"We didn't have much will power — even less won't power," he said with a sly smile. "But hopefully we've learned our lesson. I'm not saying I'm drinking tea all the time, but I'm not going to go on stage drunk anymore either. There's a fine line between what rock and roll is, and what acting unprofessional is. I owe it to the band, the fans and myself to make sure I can give my best every night, and I'm determined to do that. Hell, in the old days, we were all just drinking buddies. Now we're a rock-and-roll band."

While the social structure of UFO may have turned away from the nearest bottle and toward the concert stage, the focal point of the band's hard-rocking attack remains Mogg's powerful vocals and the group's rugged guitar sound. While Schenker — and his replacement, Paul Chapman — are nowhere to be heard, the band's new six-string wiz, Atomic Tommy M, a Stockton, California-born Asian/American, has brought some new exciting elements into UFO's classic metal sound.

"Tommy is a brilliant player," Mogg explained. "We've had a German guitarist in the band, an English one, and now an American. Each has been brilliant in his own way, and Tommy holds his own in comparison. He's a very distinctive instrumentalist who has a very definite West Coast flavor to his playing. Actually, we've shifted the balance between keyboards and guitar a little on this record, but the guitarist is still at the center of what we do. We have a very rich tradition to live up to, and I don't think the fans would put up with us if we didn't have a guitarist who could be really amazing. That's a big part of what UFO's all about." □



UFO: "Having everybody happy and working for each other's good is the only way to succeed."

MOTLEY Crue

Motley Crue remain on the top.

Pain &
Pleasure



With Personal Problems Behind Them, L.A. Wildmen Forge
Ahead with *Girls, Girls, Girls*.

by Peter Cartwright

The tail end of 1986 is becoming a critical juncture for rock's premier bad boys, Motley Crue. With their new album *Girls, Girls, Girls*, set to be released and a year-long, world-wide tour being planned, it's speculation time: can these West Coast Wildmen maintain their unique mastery over the heavy metal com-

munity or has the band's outrageous behavior begun to turn off their millions of fans? Has the Crue itself grown tired of its bizarre attitude and become more sedate? Can the band maintain their popularity despite repeated jabs at their artistry by many within the rock community? Let's explore these issues, and others, one by one.

In light of vocalist Vince Neil's recent 30-day jail sentence (imposed for the 1984 auto

accident which killed Neil's passenger and injured two others) one must question if the band's live-for-today lifestyle hasn't begun to wear thin. The Crue's popularity slipped during their six-month absence from the tour trail, as bands like Judas Priest, Ozzy Osbourne and even Van Halen re-emerged to claim the top of the charts. Can the Crue recapture the rabid following which propelled their last two LPs, *Too Fast For Love* and *Shout At The Devil*, past



Motley Crue's Nikki Sixx and Vince Neil.

the platinum mark? Guitarist Mick Mars believes so.

"We can't sit around and worry about how popular we are," he stated. "We have to go out and make music. It's really that simple. Fans responded to us because of our music and because they could relate to us. Today the music's even better and we're just as crazy as ever. We've learned a few lessons along the way, especially from the problems Vince had, but we're still Motley Crue. We've never acted a certain way because we were supposed to — we did it because that's the way we are."

Despite Mars' words to the contrary, there is no denying that the band's members have become more publicly sedate in recent months. Whether or not their actions are a reflection of Neil's legal difficulties, it seems all the group's members have taken more control of their lives lately. Drummer Tommy Lee is a few months into his second marriage in as many years (this one to actress Heather Locklear). Neil has been acting like a changed man since his stint in the clink. Is Motley Crue really the same band we all knew and loved a few years ago?

"The guys are the same as ever," a band spokesperson said. "They're now enjoying life a little more than before, but that's to be expected. They're buying houses and living

"We can't sit around and worry about how popular we are."

better lifestyles, but would you really expect them to be living in a shack? People have never understood these guys very well. They're actually very together. Sure they have their crazy moments, but since they're in the public eye, things get blown way out of proportion. Actually, they're very much in control of their lives. Nikki and Mick in particular are very down-to-earth people, and Vince and Tommy have both grown up a lot over the last couple of years.

"I don't think they'll ever let their image get in the way of their growth. I mean nobody expected them to do a ballad like *Home Sweet Home* on the last album, but they pulled it off very well. They'll do whatever turns them on, which I guess is the essence of Motley Crue."

Ironically, though the Crue were once rock and roll pariahs, a band whose very existence no one wanted to acknowledge, their success has opened the commercial door to numerous spike-haired, spandex-clad metal maniacs. While few of these bands have even approximated the Crue's impact on the rock world, an undeniable erosion has taken place on the band's base appeal. In addition, with supergroups like Ozzy and Priest attaining their greatest success during the last year, can the Crue truly maintain their position as the kings of metal?

"It's good that we got away from the spotlight for a little while," Mars explained. "We don't want people to get sick of seeing our faces on magazine covers and hearing our music all over radio and TV. You've got to make people hungry for your music. Really great

bands like Led Zeppelin always did that. I'm not comparing us to Led Zeppelin or anybody else, but we purposely decided to take a little extra time between albums, and I'm glad we did. I think the reaction to this album will be our best yet."

Girls, Girls, Girls promises to return the Crue to the metallic roots that first garnered them public acclaim. While *Theatre Of Pain* was far more experimental than the band's first two LPs, their latest is a return to the full-bore fury of their debut disc, *Too Fast For Love*. Mars wouldn't reveal many details about the upcoming disc, but he did say that the band's

primary songwriter, bassist Nikki Sixx, has managed to expand the group's musical scope while returning to the high-energy style the Crue's fans crave.

"There's nothing wrong with doing a ballad or something different, but I think we all realized it wasn't the best thing for us," he said. "We felt we really had something to prove on *Theatre Of Pain*. We wanted to show that the success we had before wasn't a fluke. Now that we've established ourselves more, I think we'll go back to making the music that really turns us on. If we're turned on by it, I don't think there's any doubt the fans will be turned on as well." □



Motley Crue don't like to think that their image gets in the way of their growth.

SCORPIONS

Delivering The Goods



From left, the Scorpions' Rudolf Schenker and Klaus Meine.

Evan Roberts

German Greats Unleash Latest Dose Of Musical Mayhem.

by Dan Walker

A fleet of jet-black limousines sail past a throng of fans and pull up outside the arena doors. In a flash, the Scorpions — vocalist Klaus Meine, guitarist Rudolf Schenker, drummer Herman Rarebell, bassist Francis Buchholz and guitarist Matthias Jabs — emerge from their respective cars and dash into the safe confines of their backstage dressing room. There, surrounded by an entourage of road managers, instrumental technicians, attractive

female admirers and trays of fine food and drink, the band begin to unwind.

A bottle of champagne is popped open, and Jabs and Rarebell pour generous amounts of the liquid into paper cups. "It may not be the best way to drink this, but it tastes the same whether it's in fine crystal or paper cups," Matthias jokes as he downs his glass in two large gulps. "I rarely eat solid food before a show, and I really don't drink very much," he adds. "I just like to get loose, and a little bit of drink does loosen one up a bit."

The band's festive mood begins to mellow as showtime approaches. Each group member begins his own pre-concert ritual. Meine retreats to a nearby shower room, where his vocal exercises are audible to anyone within one hundred yards. At the same time, Rarebell lies on his back on a couch, casually beating out drum patterns on his stomach. In sharp contrast, Jabs sits stoically in a corner, his fingers flying up and down his Gibson guitar, over and over again. In another corner Buchholz stands carefully wiping dust

off the two basses that he plans to use that evening. Only Schenker is nowhere to be seen.

A few minutes later, guitar sounds are heard coming from a small room nearby. Upon entering, one is confronted with a strange sight. In total darkness — except for one small candle — Schenker sits surrounded by his legion of Flying V guitars. His eyes are closed, and his fingers barely move as he picks out a slow blues run on the black and white "V" resting on his knee. He seems oblivious to everyone and everything around him,

until a member of the group's entourage knocks on the door and advises him the band is due onstage in 15 minutes. As if coming out of a trance, Rudolf stands, turns on the lights, and rips off a series of burning licks on his guitar.

"I don't really have any time to be alone and meditate during the day," he explains a short while later. "I need a few minutes by myself before a show to gather my thoughts and get myself prepared to go onstage. It's something I've been doing for a long time, and I find that it's really effective. The Scorpions use up so much energy onstage each night, that unless I'm ready to give it everything I've got, I won't perform at my best."

Soon after, the band gathers together for a quick pep talk and a review of any changes in the evening's plans. Since they've been playing basically the same set for the last two years, traversing every corner of the globe, such a meeting is a mere formality. Like great actors about to go on the Broadway stage, the group members know that, while they may have performed numbers like *Rock You Like A Hurricane* hundreds of times before, there are people at that evening's show who've never seen the Scorpions onstage. It's to those people the band dedicates each and every performance.

"Musicians are like athletes or actors," Meine says. "You have to have the pride to do your best every night, no matter how you feel. But unlike athletes and actors, we don't have substitutes or understudies. We must go on with the show no matter how sick we may feel — and believe me, when you're on the road as much as we are, going to places like Brazil and the Orient, you can easily eat or drink something that won't agree with you. But we have to go on because we know there are fans out there who expect us to be at our best."

Over the years the Scorpions have had to overcome more than a bit of Aztec's revenge in South America. In fact, the band have spilled more

than their fair share of blood, sweat and tears as they've traversed the world. Schenker, in particular, seems to have gone through an inordinate amount of suffering, as he quickly points out.

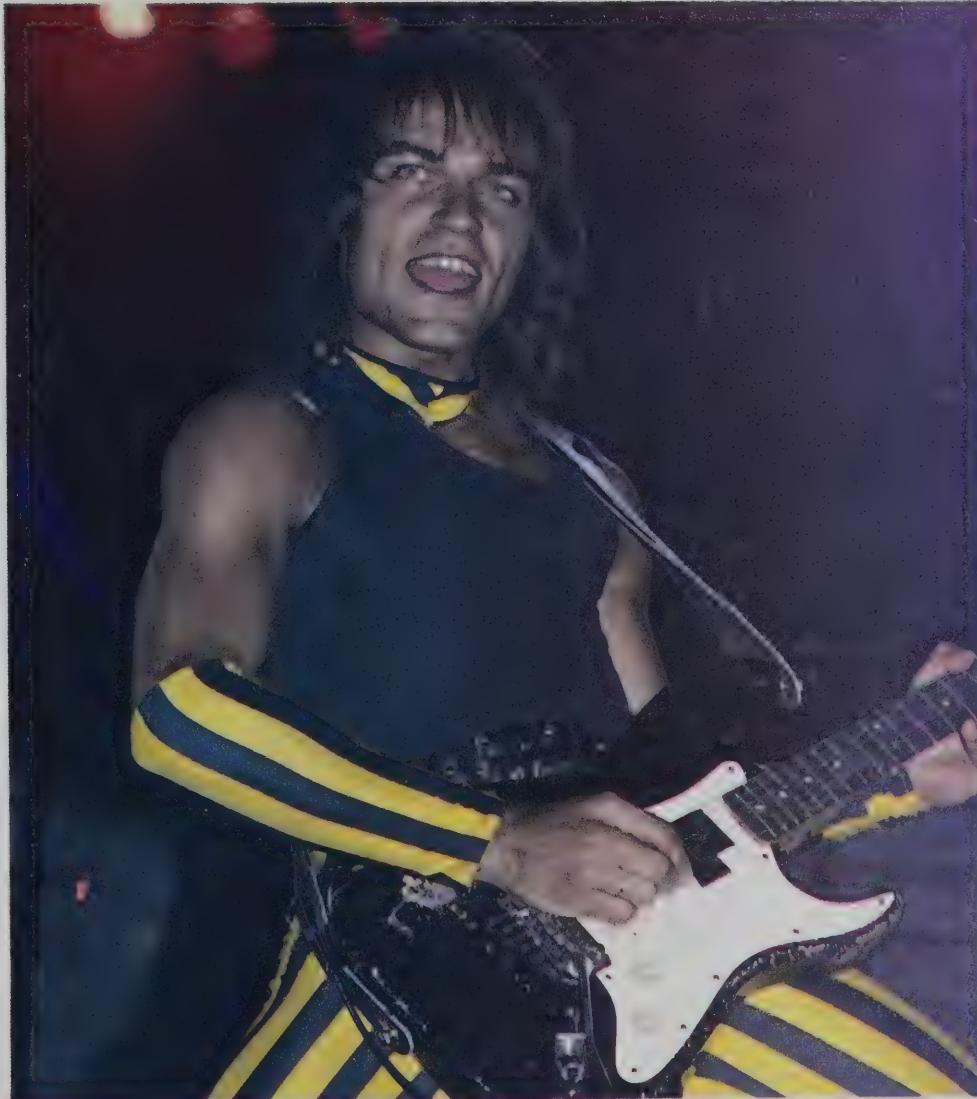
"I have scars all over my body from things that have

nose and dripping onto the stage. But that wasn't the worst of it. I've been hit by beer cans and lighters that fans have thrown, and I've been cut by coins and other objects. It's all part of rock and roll; I've certainly learned to live with a little discomfort."

All the Scorpions want is to write the best songs they can and put them in a fantastic show.

happened to me onstage," he says. "I have a large scar right between my eyes, where I hit myself with my guitar one night. We were playing in front of 300,000 people in Rio de Janeiro, and I didn't even know what had happened until I saw the blood trickling down my

A bit of blood is well worth the rewards the Scorpions have enjoyed over the last ten years. As they relax in their dressing room shortly after another two-hour concert spectacular for a crowd of 20,000 appreciative metal mavens, the benefits of success are



Recently, the Scorpions went behind the Iron Curtain to perform.

abundantly apparent. As a phalanx of spandex-clad maidens battle for the band's attention, throngs of record company executives and radio personalities mingle with scantily-clad waitresses delivering trays of exotic food. Yes, the Scorpions enjoy the good life, but as Meine pointedly explains, this is one band that have paid their dues to get to where they are today.

"We appreciate the attention we receive more than most bands because we remember how difficult it was for us to even get an American tour," he states. "We wondered if we'd ever make it to the U.S. That's why we take advantage of every moment we have here. America will always be a very special place for us. It's sort of like Disneyland wherever we go." □

DIO

DIO

Fighting Mad



Philip Morris Star

Ronnie James Dio

RJD Explains His Firing Of Vivian Campbell And Hiring Of Craig Goldie. by Andy Secher

Ronnie James Dio is the heavy-metal equivalent of Howard Cosell. No matter what the topic, the vocalist will always "tell it like it is." In recent months, Ronnie James has had much to comment on with the departure of longtime guitarist Vivian Campbell and the release of the oft-delayed *Hear 'N Aid* package. But instead of taking up space describing Dio's recent exploits, let's turn the forum over to the man himself.

Hit Parader: Ronnie, what really happened with Vivian Campbell?

Ronnie James Dio: The truth is that Vivian's ego got too big for his own good. He simply lost sight of where he was headed. I've always said I want the people I work with to feel free to try

their hand at other musical projects, but Vivian took it one step too far. He formed his own band and his own organization. I could have even handled that, but it was a little upsetting and unfair to the other members of the group. It made it seem like Vivian's mind was not on the

band. He's changed his musical perspectives. He doesn't want to play the kind of music we play anymore. He's ready for the Thompson Twins.

HP: What kind of music was he playing?

RJD: I don't even know exactly. The reports I heard was that it was reggae music — and we all know how famous the Irish are for their reggae! There's nothing wrong with reggae, and there's nothing wrong with Vivian wanting to play it, but in subsequent conversations I found out he really didn't like the music we were making. He didn't want to be a guitar hero anymore. That's when I knew I was being handed a load of bullshit. Right then, he was out of the band and we brought Craig Goldie in. If he wanted to be in the band, he wouldn't have made as many waves as he did. Obviously, he saw his position in the group as being a lot stronger than it actually was. While I have a great deal of anger for Vivian, if we ever come to blows, it will be no fault of mine. The simple truth is that the band left him in his tracks.

HP: There were rumors that some personal problems — most notably, with Vivian's girlfriend — also caused some friction.

RJD: Unquestionably, personal relationships did come into play a bit, but those were not at the core of the problem. I had heard a lot of rumors going around about what was being said behind my back. I've learned over the years that usually rumors have a great deal of basis in truth. That didn't make me very happy, to say the least. To my mind, it was up to Vivian to tell the people around him to keep their mouths shut.

HP: In light of past statements in which you indicated you'd only work with European guitarists, the choice of Craig Goldie (previously of Giuffria) was a bit surprising.

RJD: When I talk about wanting to play with European guitarists, I do so because I like their attitude. They approach their instruments in a very different way than most American players. Craig's more of a European player in his attitude. He cut his teeth on Purple, Zeppelin and Rainbow, so he's coming from the exact same place I am musically. He's the perfect player for me to work with. I knew that the first rehearsal we had. Getting him in the band was the best move we ever made. He's really revitalized this group.

HP: You recently released a maxi-single with a couple of live tracks and one new studio cut. Was Craig on the studio track?

RJD: Yes, he was. We wanted to get into the studio and at least do one new song with Craig. He's such a great player that we felt we owed him at least that much. On top of that, we'll be touring America all summer, so we figured we'd release a few tracks which would give promoters and radio people something new to play before we came into town. We figured the stageshow we have now is too good to put into mothballs, so why not let everyone have the chance to see it before we go back into the studio?

HP: A few months ago, you talked about putting the band on the back burner for a while and concentrating on other projects. What happened to those plans?

RJD: A lot of that was due to my unhappiness with Vivian at that time. I really didn't want to work with him, so I was looking for other things to do. I felt he was trying to upset the applecart I had worked so hard to create. I sincerely hope

he's happy where he is now — though I can't see how he can be playing the music he is — but I'm much happier now, and I'm very ready to keep this band going.

HP: One thing we must ask you about is *Hear 'N Aid*. That project was started a full year before the single and the album finally came out. What took so long?

RJD: The *Hear 'N Aid* project was designed to be an album, not just the *Stars* single. But to put the album together, we needed the help of all the other bands who had verbally committed themselves to supplying us with a track for the album. Thankfully, groups like Kiss, Accept, Rush, and the Scorpions did. But others, like Dokken, Judas Priest, Twisted Sister, and Iron Maiden did not. Some of them had very good reasons not to, others didn't. I'm not going to say who had the good excuses. Let's just say everyone's contributions would have expedited matters greatly.

HP: Another sore point with you was your inclusion on the recent *Rainbow Finyl Vinyl* set. Why did you allow them to use those tracks?

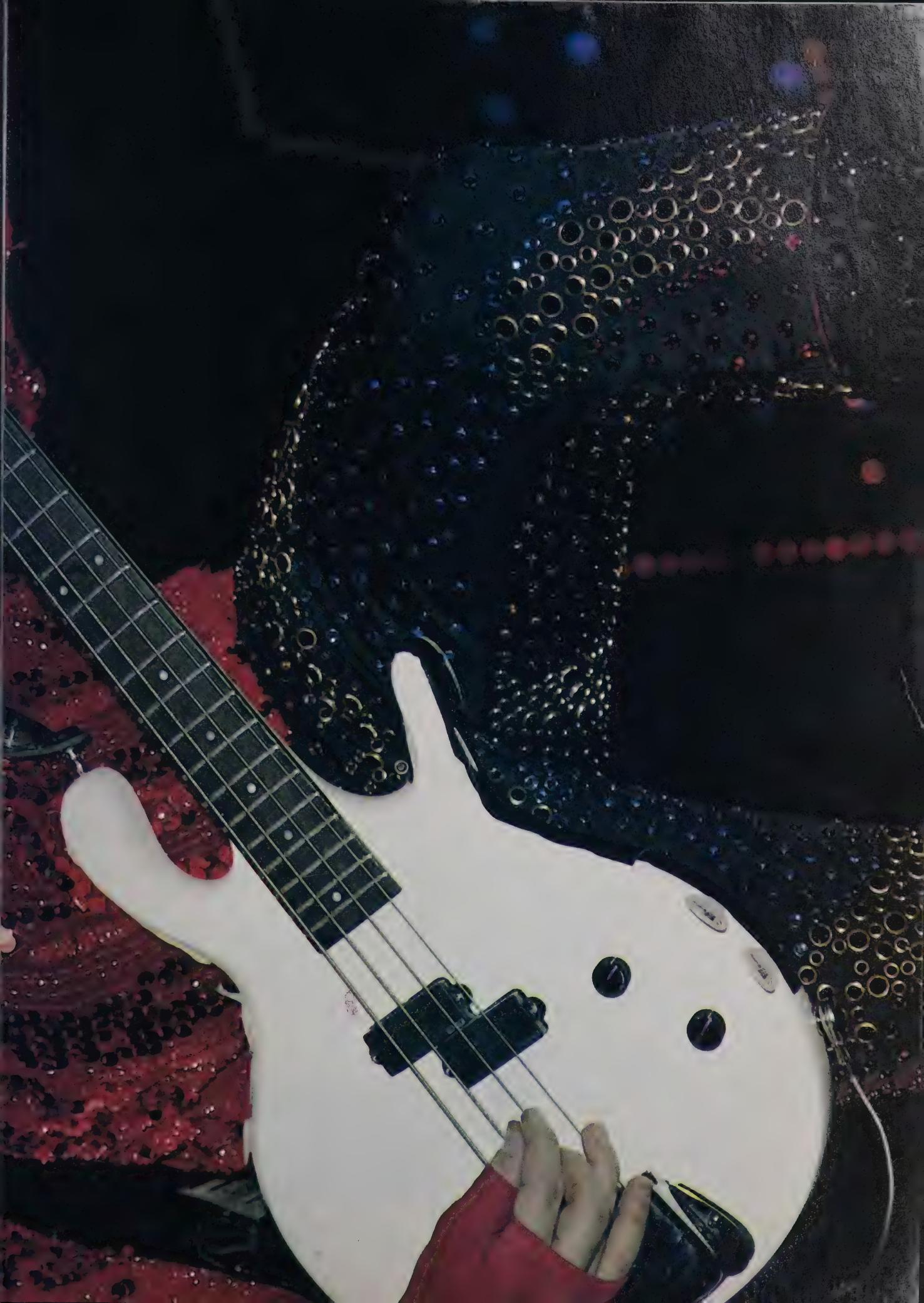
RJD: I had no choice. They're licensed by whatever thieves are running that organization now. They're just trying to flog some great memories to death. I have no respect for those people at all. A while back it was printed that I didn't want to help them on this project because they owed me a lot of money. Just like that, a check came in the mail. Then they went around saying how they had paid me enough to buy two sports cars. Those fools didn't realize I don't need the money today. I needed it nine years ago when I was starting in that band, and I had to collect empty soda bottles to scrape some extra money together. But that's all in the past. I don't think about them unless other people bring it up. I only want to look ahead now, and I like what I see. □



Dio on including live tracks on a maxi-single: "We figured the stage show we have now is too good to put into mothballs."

GENE SIMMONS OR KISS





BON JOVI



Jon Bon Jovi

Sexy, Wet & Wild

Jon And The Boys Reach Superstar Status With *Slippery When Wet*.

by Andy Secher

Jon Bon Jovi often resembles a cat ready to jump on its unsuspecting prey. Filled with a boundless energy and enthusiasm, Bon Jovi is still as excited about his music today as he was the first time he stepped on stage. With two platinum albums — **Bon Jovi** and **7800° Fahrenheit** — under his belt, and a third, **Slippery When Wet**, likely to carry him to the apex of the rock world, this good-looking New Jersey native seems to have everything going his way. Along with bandmates Tico Torres (bass), Richie Sambora (guitar), Alec John Such (keyboards) and David Rashbaum (drums), Jon Bon is a man with a mission — bringing his infectious brand of hard rock to every corner of the world.

Hit Parader: In previous interviews you've said the process of making an album and writing new music is very difficult for you. Was that true this time too?

Jon Bon Jovi: Things just flew along this time, and that surprised me more than anybody. When we finished, I said to the guys in the band, "Hey, either we're getting really good at this or all our minds have snapped." It really came easy this time. We wrote so many songs that the real problem was deciding which ones to use. Unlike the past, when we really had to struggle to find enough cuts to complete the record, we had enough to give some away this time. There are two songs in the Michael J. Fox movie, **Around The Corner In The Light Of Day**, and Columbia Pictures has two others put aside for their films.

HP: Why do you think things were so much easier this time?

JB: One of the reasons is that I'm in a great mood. This is a real upbeat album. There aren't any *Only Lonesomes* where they guy's heartbroken because he lost his girlfriend. Maybe cause everything's so much more upbeat it was easier to do. It's no fun writing about things that make you sad.

HP: How did you get the material together for the record?

JB: After we finished the **7800° From Hell** tour, the whole band flew down to the Cayman Islands. All we did was lie on the beach in front of this bar that served exotic drinks. We wanted to get completely away from rock and roll. After a few weeks of that, we went home to New Jersey, and Richie and I started writing up a





After we finished this LP I said, "Hey, either we're getting really good at this or all our minds have snapped."

storm. Then we took over a recording studio in my hometown of Sayerville and demoed a bunch of stuff. From there it was real easy. The toughest part was finding a producer. We considered people like Keith Forsey and David Foster, who's more of a

pop producer, but everyone was recommending Bruce Fairburn. When we heard what he did with the last Black 'N Blue album, we knew he was the guy for us.

HP: You recorded the album in Van-

couver, Canada. Was that Fairburn's idea?

JBJ: Yeah, he wanted to work there, but we didn't mind because we wanted to get as far away from New York as we could. If we had done the album in New York, the record com-

pany would have been breathing down our necks every day. I didn't want that. I wanted to do this one at my own speed. My attitude from the start has been that if this isn't my **Born To Run**, it isn't coming out. By getting away from the rock mainstream, I was able to do it my way.

HP: Vancouver's got a reputation as a pretty conservative city. What do a bunch of rock and roller's do for fun up there?

JB: There are some strip clubs up there which are pretty wild. The girls were topless and bottomless, and they'd slide down from the ceiling and do their thing. Afterwards they'd hop into this plexiglass shower right onstage. Tico's buying a strip club in Jersey, and after seeing the places in Vancouver he's redoing some of his plans. The best part for us was that all the dancers came over to our place when they got off work. It was like a foreign exchange program.

"I worry about the music and turning people on with rock and roll."

HP: What are some of your favorite songs on the new album?

JB: *You Give Love A Bad Name* is a really different song for us, because it's something you can tap your foot to. There's a sense of humor in it and in a lot of the other songs, which is really a big turn-on for me. We've taken what we've done best on the first two albums and added some new things to the mix. Another one I really like is *Wanted Dead Or Alive*. In fact, I think I'm prouder of that song than anything else I've ever done in my life. I honestly believe 15 years from now, people will still be playing that one.

HP: You're starting your shows with the song *Raise Your Hands*. Did you write that one with the stage in mind?

JB: Pretty much. We key ourselves on involvement with the kids, and that song really gets everybody in the mood to rock. When we start with that one, everybody wants to get on their feet.

HP: This album has a very commercial feel to it. Were you purposely going after radio acceptance?

JB: Not really, because I've learned that radio is a very fickle thing. They love you one minute and forget about you the next. There is no loyalty, but there's nothing you can

do about that. I don't make records for radio — I make them for the fans. All radio cares about is selling refrigerators. I worry about the music and turning people on with rock and roll, not peddling air conditioners.

HP: But don't you feel this record is more commercial in nature?

JB: No, it isn't. We just have more energy on this record than ever before. Try to imagine an album filled with songs like *Because The Night* done the *real* way. I don't mean Keel and I don't mean Patti Smith. I mean the way Bruce and the E Street Band did it live in 1978 — filled with lots of energy and vocals that were screamin' right at ya.

HP: You've mentioned Springsteen twice in this conversation. Are you growing more aware of the Jersey

connection between you two?

JB: In some ways I guess I am, even though our music isn't really that similar. After the first album came out, if people asked me where I was from I always told them "America." After the last album, I just mumbled something under my breath. Now all that's changed. We had to establish ourselves without relying on where we were from or what we looked like. For example, we never tried to do any of that pin-up stuff. We wanted people just to react to our music. We're very proud of where we come from. New Jersey's a lot different from places like L.A., where things are phonier, and there's tons of hairspray everywhere. I'm from the gutter, and that's where I like it. I feel the most comfortable there, no matter how successful we become. □



Bon Jovi's Richie Sambora is a solid part of the group's popular sound.

Neil Zlozower

Don't Look Back



Ratt's new album will include some tricks from up Robbin Crosby's sleeve.

by Andy Secher

Another tour is over. For eight solid months of grueling roadwork, Ratt traversed an estimated 50,000 miles as they crisscrossed North America, then Europe and finally Japan on their **Invasion Of Your Privacy** jaunt. Now, one would think the Rocking Rodents would be looking forward to some

much-needed rest and relaxation. Wrongo! There's never an off day in the lives of Robbin Crosby, Stephen Pearcy, Bobby Blotzer, Warren DeMartini and Juan Croucier. As Robbin told us, while there's always time for a hearty party, the operative words for Ratt are "work, work, work!"

Hit Parader: Don't you guys ever take a break? It seems like all you've been doing is touring and recording for the last two years.

Robbin Crosby: It has been pretty hectic, but the way we do it, it doesn't seem like it's hard work. For us, headlining our first U.S. tour and going to places like England for the first time is still pretty exciting. And when we're working on music, it's done at a pace we can live with. I just came back from Hawaii, for example, where we were working on material for the third album. Some people might look at that as work, but hanging out over there and throwing a few guitar chords together really isn't too bad (laughs).

HP: When do you think the next record will be out?

RC: We're aiming for September. We don't want to rush things, but we don't want to sit on it either. If we can get it out by then, we'll probably go back to Europe and tour with Judas Priest, then come back home to really work the record for the winter. But that's still a ways off, and plans could change.

HP: You're talking about serving as an opening act for Priest in Europe next fall, and we know you opened for Ozzy in England last February. How did it feel to be an opening act after headlining your entire American tour?

RC: We had a lot of fun. We'd never really toured there before going over with Ozzy — just one show at Castle Donnington — so it was all new to us. The places we played there are all these old theaters. They don't have the big modern arenas like we do here. All you need are a few stacks of Marshalls, and you go for it for 45 minutes. For us, it's like going back and playing places like the Whiskey. We love it.

HP: Getting back to the next album, how will it differ from the first two?

RC: It'll probably be a little looser and a lot bluesier. That's the music we really feel comfortable with. I know Warren's been working on some great stuff, and there's one new song called *One Good Lover* which I think is one of the best things we've done. Stephen's got some old things he's reworking, and I have some tricks up my sleeve too.

HP: What did you learn from the first two albums that you can put to use this time?

RC: This time, we want to make sure we can reproduce live everything we record. We don't want to run into the situation where we do something that doesn't sound good when we take it onstage, because Ratt is a live band first and foremost. The other thing we've learned is to keep things really loose. We can get things very polished in the studio, and sometimes that's not that good. Ratt wants to keep everything a little loose and a little sleazy. By doing that, the music will definitely have more feeling and emotion. Before, you had Ratt 'N' Roll. Now you're gonna hear Ratt 'N' Soul.

HP: Did it bother you that *Invasion Of Your Privacy* didn't produce a hit single like *Round And Round*? Do you want to have one on the next LP?

RC: I guess everyone always likes to have a hit single. Radio is so fickle. They're totally behind you one minute, and totally against you the next. I don't think we really need a big smash single to be successful every time. The last album did real well, and everyone had a great time on tour — including the kids. So as far as we're concerned, another hit single would be real nice, but not something we're going to sell out our musical beliefs to get.

HP: Are there any new things you want to try this time?

RC: For Ratt, it's still business as usual. Why would you

change horses in the middle of the stream, especially when that horse has been real good to you? We're very proud of what Ratt has accomplished over the last couple of years, and we're not the type of band who has to evolve and try something totally different every year. We're happy with the music we make and, for us, that's all that matters.

HP: Do you think success has come too quickly for Ratt? Have you even had the chance to sit back and say, "Holy shit, this is amazing"?

RC: We haven't had the chance to kick back at all. We've been so busy that there's no time for anything except recording and touring. I mean, even when I get a few days off, I fly to New York to check out what's going on there. But the good part of it is that, by all of us keeping so busy, we don't have the time to develop a big head. I would hate to see any of us start to believe all the good things people say about us. All the guys in the band are still nice guys, and success hasn't changed anybody at all. That's the way we want it to stay.

HP: But you must occasionally say to yourself, "Hey, I'm in one of the biggest rock-and-roll bands around, and it's great."

RC: We enjoy all the side benefits of success. We enjoy dealing with the fans when we're on tour, and being treated really well when we come into a town. That's nice, and that's when I appreciate what we've accomplished. But I don't think any of us walk around with an attitude. That's not what this band is all about. Ratt believes we're all the same — as long as everyone likes to party just as hard as we do. □



Onstage, Ratt keep things really loose.

Terry Sessoms/Pix Int'l.

IRON MAIDEN

Power Patrol



Iron Maiden have acquired forty-plus gold and platinum albums in fifteen different countries.

Somewhere In Time Finds Maiden Metal Machine Reaching New Heights.

by Rob Andrews

Just when you think you've got Iron Maiden figured out, they go and change the rules on you. These metal masters still rely on overwhelming volume and power to convey the musical message, but on their latest LP, *Somewhere In Time*, vocalist Bruce Dickinson, guitarists Dave Murray and Adrian Smith, bassist Steve Harris and drummer Nicko McBrain have added a batch of new ingredients to their metal cauldron. The results represent yet another step forward in the evolution of hard rock. Recently we had the chance to discuss Maiden's latest vinyl opus with the ever-energetic, ever-talkative Mr. Dickinson.

Hit Parader: *Somewhere In Time* is a rather enigmatic title for a heavy metal LP. What does it mean?

Bruce Dickinson: It was just a concept we came up with a few months back. It was more or less the opposite of *Powerslave*. We figured we had taken Eddie (the band's mummified mascot) back in time, so maybe we should let him explore the future now. You know, "Eddie in outer space." The man who does our album cover, Derek Riggs, had a few ideas like "Eddie at the controls of a time machine," or "Eddie in a space fighter," but after we bounced those thoughts around, we realized they just weren't nasty enough for us. That's when Derek came up with "Eddie meets the Terminator" — which is exactly what we wanted to represent on the album — a marriage between what we've done before and the hi-tech future.

HP: The band has taken a major step forward with the use of guitar synthesizers on the album. Why did you start using those?

BD: We've wanted to use them for awhile. But you're pressured for time when you're on an album-tour-album-tour schedule, so you tend to put some of your more ambitious ideas on the back burner. This time we really did everything exactly the way we wanted to. We didn't let anything or anyone rush us. It's very scary to try something new. There's always the fear that you might embarrass yourself, so the synths

were very carefully considered.

HP: It seems that synths — especially guitar synths — have become the rage among heavy metal bands in recent days. Judas Priest used them very effectively on *Turbo* and now you've used them on *Somewhere In Time*.

BD: Well, no disrespect to Priest, because they're a great band, but I think our synths sound better than theirs. (Laughs.) They laid theirs on too bloody heavy. It was like they were saying, "Hey, listen to these amazing guitar synths." They were too obvious for my taste. We have synths on every track on our album, but they're not as far front as Priest's were. The main thing with Maiden has always been the guitars and the guitar sound on this album is just incredible. The synths are just there to add a touch of color.

HP: Did adding more instrumentation to the band's sound change your approach to singing?

BD: Actually, I had a very easy time singing on this album. I think I sound better than I ever have. In fact, I played the song *Stranger In A Strange Land* for David Coverdale a few weeks ago, and he said to me, "Damn, you really *can* sing," as if it was a big question before. I found it rather funny, but I understand what he means. I felt much more relaxed recording this album because of the environment we were in. We had done the last few records in the Bahamas, and I hate it down there. There's nothing to do, and when I'm bored I tend to get tense, which affects my voice. This album we did in Amsterdam, where I felt totally relaxed.

HP: How much pressure was on the band during the recording of *Somewhere In Time*? Every album you've done has been more successful than its predecessor. That's got to be a little tough to deal with.

BD: We tried to get around the pressure in a number of ways. The most important one was by taking quite a bit of time between recording sessions. We went to Compass Point in the Bahamas to get the basic drum tracks, and after that we took time off to go back to

Europe before meeting in Amsterdam. When you don't rush yourself, you get the chance to really think about what you're doing and make it the best it can be. We were aware of the pressure, but we've learned that by dealing with the music instead of the pressure, we're much better off. I tend to get uptight during our recording sessions because that's the kind of person I am. I go nuts if I even have to wait in line for five minutes. So when we record I can really go a bit daft. The other guys are a little more laid back. But on the whole we handled the pressure quite well — though it's very nice to know that the album's finished.

HP: You were credited with a number of writing credits on *Powerslave*, but none on this album. Why?

BD: Because my songs weren't very good. (Laughs.) Most of the things I came up with were acoustic, with room for bagpipes and things like that. They really weren't your classic Iron Maiden material. On the other hand, Steve and Adrian came up with some brilliant things, so mine were cast aside. I can certainly live with that. We are only concerned with putting out the best album we can. We're not concerned with who wrote what song.

HP: So now you're back on the road. The World Slavery Tour lasted over a year. Can you see going out for that long again?

BD: No way. You begin to lose your mind after that amount of time. I just spoke to some of the guys in Dire Straits, and they were totally burned out after their year-long tour. Just compare what they do onstage to what we do and you'll get some idea of how we felt. This time we're going out for a little more than seven months. The first three will be in Europe and other parts of the world, the last four will be in the States and Canada.

HP: Your stage productions have become almost as legendary as your music. What's up your sleeve this time?

BD: We did just about everything last time, short of becoming a B-movie parody, and we knew there was no way we could match that this time. So we've gone for a much sleeker, shinier stage look. There's lots of gleaming metal and lights. It's a great look for the band, the exact opposite of the last tour. We like the idea of keeping people on their toes. We like doing the opposite of what might be expected. That keeps Iron Maiden ahead of the game. □

Bob Leafe



Iron Maiden's Bruce Dickinson goes for power instead of concentrating on style.

celebrity RATE-A-RECORD

Wendy O. Williams

by Charley Crespo

Her fans claim she's the only woman around with the true heavy metal spirit. Just one listen to her latest LP, *Kommander of Kaos*, will convince anyone of that. Wendy O. Williams, former lead singer of the Plasmatics, is the woman rocker who never compromises her mental attitude. We stopped by her combination rehearsal hall/office/mini-gym (where she works out to the music of AC/DC, Ozzy Osbourne and Metallica), brought along a pile of recently released 45s, and asked her to rate some records for us.

Little Miss Dangerous, Ted Nugent

I like the way he plays guitar. He's a good player and a good singer, but this is a little old-fashioned for me. I'm sorry. Some of his stuff is harder and faster, and I like those songs. I like the way he looks, and I like him live, when he's swinging from a rope, jumping off the amps and raising a little hell. There's no excuse for this.

Rough Boy, ZZ Top

That's horrible. I can't listen to this. I like ZZ Top. Sometimes their funky stuff is fun to listen to, but this isn't fun. Did they take stupid pills or something?

Why Can't This Be Love, Van Halen

I've heard this on the radio a lot. I really admire Eddie Van Halen's guitar playing. I like a lot of stuff he does, but this is too much of a radio record. It's too homogenous.

In My Dreams, Dokken

It's technically okay. They seem to be nice guys, but it's not my kind of song. Nobody's taking any chances on 45s these days.

Diggin' Your Scene, Blow Monkeys

I don't like it. Sounds like something you'd hear at a Holiday Inn lounge. They've got a great name, but the song is disappointing.

Firestarter, Tease

I thought Tease was a heavy metal band. This must be a different Tease. I don't like this kind of music. I can't even do aerobics to it.

Precious Little Diamond, Fox The Fox

I've said it before and I'll say it again, death to techno-pop.

Amityville, The House On The Hill, Lovebug Starski

To me, this should be frightening, but it's just funny. It's alright. I'm not opposed to rap music.

I like *You Talk Too Much* by Whodini the best.

Shot In The Dark, Ozzy Osbourne

This is a little slow for my tastes, but I like it. He's the only one who could get away with it. It's slow, but I'd listen to the whole thing. I like the way he sounds on record. He's got a great voice and a great guitar player.

Shelter Me, Joe Cocker

That's a big drum sound for Joe. It chugs along. It's a terrible song, but he sounds great.

Le Bel Age (The Best Years), Pat Benatar

I'm not going for it. I can't listen to it.

Your Wildest Dreams, The Moody Blues

Too sweet for me. I kept thinking it was going to be happening, but it didn't do anything.

Johnny Come Home, Fine Young Cannibals

I hate pop music.

Fire With Fire, Wild Blue

This is from the movie. She sounds like Pat Benatar. She's got a good voice, but I don't think she's going to pass out. It's too tame. I'd like to see her take some chances with her voice. I'd like to hear her sing like Ozzy. I'd like to see her go crazy. I'd like to see Pat Benatar go crazy. I'd like to see any woman singer go crazy. She's got a good voice, but this will put you to sleep. □

Debra Trebitz



Wendy O. Williams: "Ozzy Osbourne is the only one who could get away with *Shot In The Dark*."

GARY MOORE

The Axe Master

Irish Legend Attempts U.S. Invasion With *Run For Cover*.

by Charlie Foglio

When one talks about great hard rock guitarists, the names of Van Halen, Rhoads, Malmsteen and Blackmore never fail to be mentioned by even the most casual fan. To real metal experts, however, perhaps the ultimate rock guitarist today is an Irish-born axe slinger named Gary Moore. During both his stints with Thin Lizzy and his solo career, Moore's burning, faster-than-light style has won thousands of converts to his nimble-fingered sound. Unfortunately for us, most of those fans reside in Europe, and Moore's Stateside recognition has been anything but overwhelming. But now with the release of his latest LP, *Run For Cover*, the dark-haired guitar master hopes all that will change.

Hit Parader: You haven't toured America in four years. Why the delay?

Gary Moore: Nobody really knows me in America, because my record company hasn't done all they could up until now. I think that they're very enthusiastic about *Run For Cover*, so maybe now it will happen. It's happened everywhere else, so hopefully these people will get up off their butts and do something.

HP: What if they don't get behind the album, are you still not going to tour America?

GM: To be quite honest, I don't want to go back to America unless they do something with the album. I'm not going to go over there and sell 80,000 records when I could be here where people want to see me. I also could get busy working on the next album, which to me is more important than riding around on a tour bus in the States. If *Run For Cover* does well there, I'll come out to tour in December of '86 and early '87. I really hope it does.

HP: There had been rumors that if you were to tour America Phil Lynott was to have joined you on the tour. You two were very close.

GM: We were very close, for a very long time. As you might know Phil and I were in Thin Lizzy together and we also recorded a song together

called *Empty Rooms* off of *Run For Cover*. I was on Christmas vacation with my wife when I heard that he died. His death surprised me, I was aware of his drinking and other vices, but it just wasn't something I expected. And he has a wife and child, it's all very sad. I will miss him a lot.

HP: Does being born in a politically tense city like Belfast play an important role in your music making?

GM: I would imagine that it did affect me in some ways. I lived in Belfast up until the time of the 17 year war and moved over to London with Phil and my first band, Skidrow. But my father still remains there so I'm constantly in touch with Ireland. But, you can listen to what I do on any level you want. You can listen to it for the guitar, or listen to the songs. Or you can just

bang your head to it, or listen to the lyrics, it's up to you.

HP: You've stated that you want more recognition as an artist, yet you refuse to compromise and jump on the Motley Crue, Ratt bandwagon. Why?

GM: First of all most people compromise just for the money aspect of things. I don't give a shit about cars and money or big houses. If I wanted a big house, I'd go out and buy one. It's always been up to me to do it the way I want to do it. That's why it's taken me until now to be recognized the way I am. I could have joined Ozzy a few years ago. There were a lot of things I could have done if it were just for the money. But obviously it's not. America will find its place for me eventually without a compromise. □



Gary Moore: "I don't care about cars and money or big houses."

Neil Zlozower

STRYPER

Knocking On Heaven's Door

Metal Mavericks Are On A Mission
From God With To Hell With The Devil.

by Andy Secher

Few bands have garnered more attention over the last few years than Stryper — and not just because of their rugged metal sound and blond good looks. The band's belief that their metallic sound is music in God's name has won them both praise and scorn from members of the rock fraternity. To some, Stryper's rock and roll preaching is merely a gimmick designed to separate them from the heavy metal horde. To others, they are power rock's last hope — a band that mixes exciting musical forays with a positive message. Recently we hooked up with the band's founder, drummer Robert Sweet, to find out what's really behind the yellow and black attack.

Hit Parader: Do you feel Stryper's message — that God and heavy metal can coexist — is misunderstood by many people?

Robert Sweet: Definitely. We're not religious fanatics who are trying to convert everybody we meet. We're not trying to shut down rock radio stations or make magazines go out of business. We honestly believe that Jesus Christ is the savior, but we're about the most unreligious Christian band you could imagine. Religion is real for us, but so is rock and roll.

HP: How do you respond to those who say your attitude and approach is a gimmick?

RS: All I can say is that we could have made a lot more money by now if we hadn't mentioned the name Jesus. We could have landed a major label deal a long time ago. But some of the companies were a little scared by our conviction. If our attitude was a gimmick, would we have turned down the chance for fame and fortune? No way! When people see us, or hear our albums, they know we're real.

Robert Sweet



Neil Zlozower

HP: But haven't you just landed a major label distribution deal?

RS: Yeah. It looks like one of the big labels is going to re-release our first two LPs, *Soldiers Under Command* and *Yellow And Black Attack*, and handle our new one, *To Hell With The Devil*. All we've wanted was somebody to let us do what we want and not tell us to drop Jesus' name from our music. It takes a lot of guts for a major label to get behind Stryper, even though they know they can probably make a lot of money by doing so.

HP: Do you think the average hard rock fan really understands what your lyrics are saying?

RS: I don't think the message in our lyrics is missed at all. When you say, "Jesus is the way," it's right there for people to pick up on. We've always believed in putting our beliefs right up front. When we do concerts, the kids are singing right along with us. That's the most important thing as far as we're concerned.

HP: What kind of bands did you listen to when you were growing up? Was it just rock and roll, or was there a lot of religious music as well?

RS: My influences were the same as most everybody else's. I didn't listen to religious music. I was into Zeppelin and Kiss. All the hard rock bands were playing the music I loved. Religious music always disappointed me. I could get into what they were saying, but there was always something missing. To us rock and roll is the best music on earth, so why shouldn't God be represented by the best? God has never lost, so why should He have to put up with losing music?

HP: Did you ever have trouble with the lyrical messages put forth by bands like Led Zeppelin or Kiss? Their attitude was often very "party hearty," with a touch of the occult thrown in.

RS: I accepted them for what they were, but I'd always wonder, "Why are they giving the same message? Why is it just sex, drugs and Jack Daniels?" To me there was something wrong with that. When I'd go see Van Halen or Kiss, I loved the show, but I didn't see why they had to put Christian ideals aside. I wondered why there couldn't be a band that played great and looked great, but had a more positive message for the fans. Quite simply, I've always believed that good music deserved a good message. There's no question in my mind that if kids are always exposed to negative messages — whether it be violence, drugs or sex — those

messages will rub off to some degree.

HP: But isn't rock and roll by its very nature a rebellious medium?

RS: To me, the music comes first, not the rebelliousness it supposedly represents. Who says rock is supposed to be rebellious? Sure, it is to a certain degree, but there are just as many kids who are into it because it's fun and sounds great. It's high energy and exciting. That's what rock and roll is all about.

HP: You talk about rock and roll being mostly about sex and drugs. But doesn't Stryper get groupies? How do you handle them? After all, you are normal men.

RS: There's something a lot bigger than sex, and that's Jesus. I always feel I have a friend in high places.

Sex is fun, but it's a temporary thing unless you're with somebody you really care about. Remember, sex was God's idea. But it has its place. Sure we get groupies. In fact, we get a lot of groupies. But we try and explain our attitude to those women. I think a lot of them think that because we look rock and roll onstage, we're just another band who want to party all night. Initially, they don't understand when we tell them there's nothing wrong with saving yourself for the one person you really love. But by the time they leave us, hopefully they do understand.

HP: How do you react when people say that to become truly successful, you'll have to go head-on with decidedly non-religious groups like Ratt and Motley Crue?

RS: That's fine with us. We look at

it this way: bands like Ratt and Motley Crue can't hope to touch the religious audience out there — and there are about 100,000,000 Christians in this country. We feel we can reach that market, as well as the more conventional rock market.

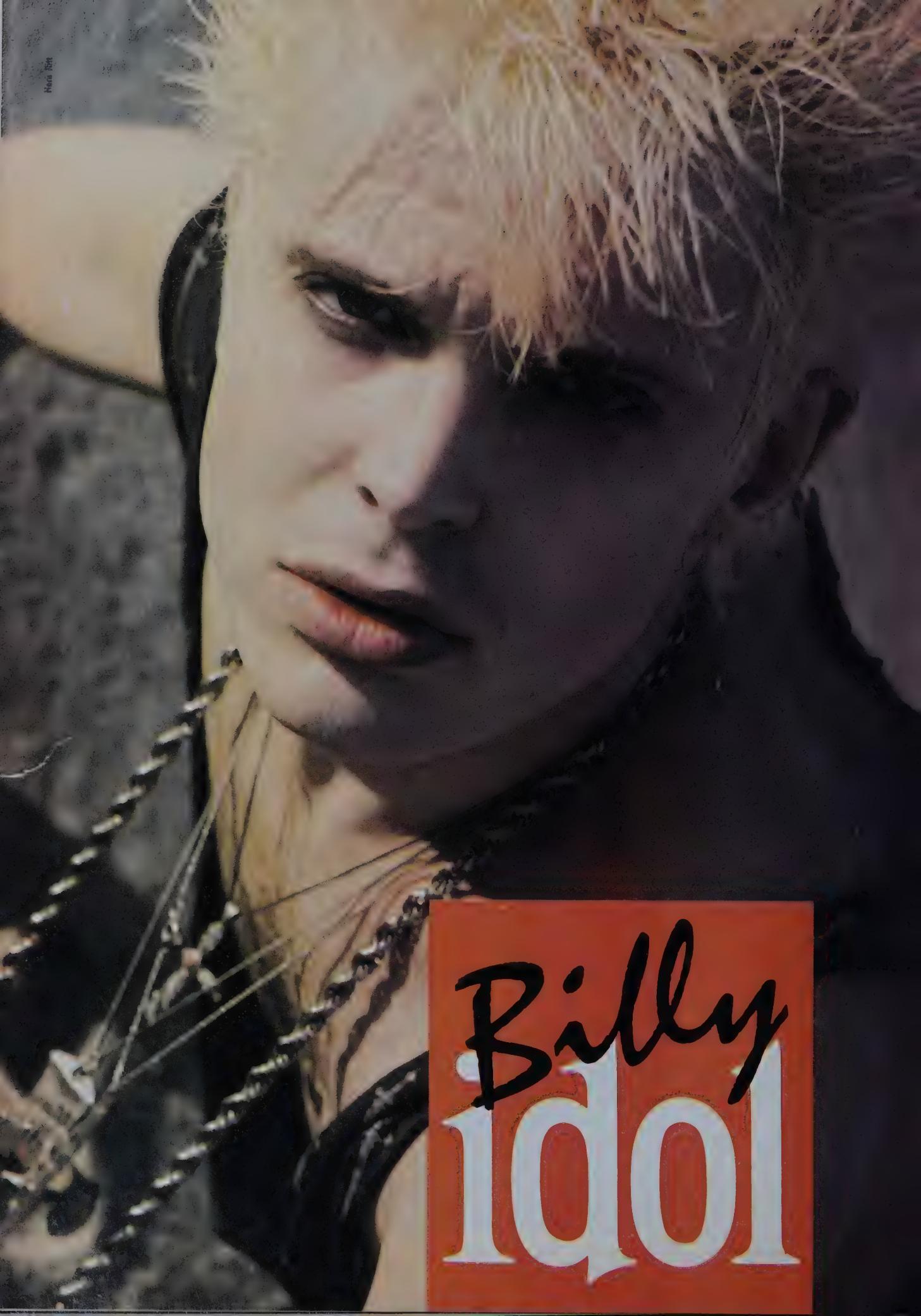
HP: Aren't you concerned that calling your new album *To Hell With The Devil* will raise a few eyebrows?

RS: We've never been shy about doing that. If some Christians find us a bit difficult to understand, that's okay with us. In fact, we've probably had most of our problems in the so-called Bible Belt. But we believe in what we're doing, and we know our music is reaching more people every day. That's really all that matters. □

Rick Gould/ICP



Stryper's Michael Sweet: Not exactly preaching, but delivering a new metal message.



Billy
Idol

Angry Young Man

Whiplash Smile catapults Platinum Rocker To The Top.

by Dan McDonald

Billy Idol may well be rock and roll's greatest enigma. Part leather-clad metal-head, part sneering punk, this platinum-blond vocalist is many things to many people. Wherever Billy Idol goes, controversy follows, and he wouldn't have it any other way. He seems to thrive on this volatile atmosphere where people question what and who he is, and what his music and his bizarre image *really* represent. But underneath his spiked hair and curled lip lurks the heart of a prankster who seems content to leave the analysis of his music and image to others.

"I remember when Steve (guitarist Stevens) came to me and started to explain how he wanted to use all these guitar effects on certain songs," Idol said. "I knew what he was trying to do — to add something special and different to the songs. Let's just go out and have some fun with this. That's the important thing."

Whether Idol's devil-may-care attitude is genuine or just another aspect of his complex personality is anybody's guess. After all, would a true believer of the words above turn around and take more than two years to complete his latest LP? Nevertheless, a listen to **Whiplash Smile** shows why the album came in six months late and close to \$250,000 over budget. Its hard-hitting riffs and catchy melodies seem destined to make Idol a major star in 1986, taking up where his last album, **Rebel Yell**, left off. Aided by the ever-trusty Stevens, Idol has made **Whiplash Smile** his magnum opus.

"This album took a great deal of time because we had problems with the first studio we used, and because I wanted to make sure the songs were good," Idol explained. "Some of the delays were helpful to us in that they gave us the chance to take a look at what we'd been doing. It also gave me the chance to write a few more songs. The major problem I have with writing is that I want to make the songs reveal a bit about myself without being 'wimpy. There's a big difference between honesty and being a wimp."

It's a safe bet Idol hasn't been called a wimp too many times during his 30-year lifetime. Born in England, Idol — first

known as William Broad — spent the first three years of his life being transported on a monthly basis between Britain and America due to his father's job as a transatlantic salesman. By 1960, however, the Broad family had settled in the New York suburb of Rockville Center where young Billy first began listening to his earliest influences, Elvis Presley and Gene Vincent.

By 1964, the Broad clan was on the move again, relocating to the outskirts of London. For Billy, the beginning of the British rock explosion — fueled by the likes of the Beatles, the Rolling Stones and the Dave Clark Five — was true music to his ears. While only a kid, the direction of his life had already been set.

Aided by the ever-trusty Steve Stevens, Billy Idol has made Whiplash Smile his magnum opus.

"I remember the records I bought when I was young, and I remember the impact they had on me," Idol said. "Maybe that's something I'm trying to recapture in my music — that same incredible feeling you get when you're first getting into something like rock and roll."

Throughout his teen years, Billy continued to study and play rock and roll. From his idol, Elvis, he assumed the curled-lip look that became a trademark, and from the fashion-conscious Brits, he learned to pay attention to his look as well as his sound. By the time he was 15, Billy was already dying his hair blond and hanging around England's most hip clubs and shops. There, he came in contact with the musicians who would soon foster Britain's notorious punk rebellion.

"People were just tired of what music had become," Idol said. "It was boring and predictable. Anything would have been better than that. So people started to get together to make music that was different. It didn't matter if it was particularly good or bad."

Billy's attempt at jumping on that bandwagon was his band, Generation X, a freewheeling aggregation specializing

in nihilistic tunes like *Your Generation*, a direct stab at the outdated concepts the Who had brought forth on their anthemic *My Generation*. Generation X' impact on British rock society was immediate but fleeting. Initially considered the rebellious equals of the Sex Pistols, Generation X quickly faded into near-oblivion.

Disappointed but undaunted, Idol decided to once again leave the "stifling" creative confines of Britain and return to New York. Soon after his return to the Big Apple, he happened on a young guitarist named Steve Schnieder — soon to be Stevens — in a Manhattan nightclub. The pair hit it off immediately, and began plans to form a band. Soon, the pair found themselves in the recording studio laying down tracks that would eventually wind up on Idol's first solo effort, **Don't Stop**.

"We were really into experimenting with sounds," Stevens recalls. "Billy was amazing. He had so much energy, and even then he was a perfectionist. He knew exactly what he wanted."

Over the next four years, the Stevens-Idol partnership developed into one of the most prolific and respected in rock, resulting in 1982's **Billy Idol** and 1983's **Rebel Yell**. With Stevens' burning, whining guitar leading the way, Idol established himself as one of the most charismatic rock personalities of the decade.

Now, however, his reputation is on the line. For more than two years, his fans waited to see if he could top the musical punch and vivid lyrical imagery of **Rebel Yell**. Reports indicated the pressure of eclipsing his past achievements affected Idol, and rumors of his ill health and substance abuse ran rampant in the rock community. But with the release of **Whiplash Smile**, Idol has effectively silenced his detractors, and placed their focus of attention squarely on his music.

"I've been playing rock and roll for 10 years, but only now are people beginning to know who I am," he said. "There's been a bit of confusion about me, and with **Whiplash Smile**, I want to clear that up. 'How can he sing *Eyes Without A Face*, yet dress in black leather?' That is what this album is going to explain. There will always be some confusion about me. I can accept that. In fact, I kind of like it." □

M·E·T·A·L M·I·N·D·B·E·N·D·E·R·S

Deep Purple

Teen Rock Knowledge

Alright all you rock experts, let's see how much you **really** know about one of metal's most legendary units, Deep Purple. They've been around for 20 years, so there's a lot of history to know. But if you've been reading your *Hit Parader* carefully, you should be able to answer most of the following questions.

if you score:

17-20 correct: Hey, is your last name Blackmore by any chance?

12-16 correct: You're Ian Gillan's long-lost hair stylist.



A legendary band still ride high today.

8-11 correct: Not bad, but keep studying your Hit Parader.
4-7 correct: You think *Smoke On The Water* is about someone boiling a bratwurst.
0-3 correct: May the gods of rock and roll have pity on you.

1. Deep Purple has had three bassists. Name them.
2. When Deep Purple was playing a series of West Coast shows during the early '70s, Ritchie Blackmore became sick and couldn't perform. Who replaced him for those shows?
3. What were the titles of Deep Purple's first two albums?
4. Keyboardist Jon Lord and drummer Ian Paice appeared in the same band twice during their hiatus from Purple in the early '80s. What were these band's names?
5. What was the name of the Neil Diamond song that became one of Purple's first big hits?
6. After Blackmore left Purple in 1975 to form Rainbow, who did the band recruit to replace him?
7. Name all the vocalists who've appeared in the band. (There are either three or four, depending on how specific you want to be.)
8. Name at least two bands — other than Purple — whose albums Roger Glover has produced.
9. What biblical character did Ian Gillan portray onstage and on an album?
10. What other band did these previous Purple members perform in: Tommy Bolin, Glenn Hughes and David Coverdale?
11. According to legend, who did the band originally want to sing with them following Ian Gillan's 1973 departure?
12. What color does Ritchie Blackmore favor in his stage attire?
13. Deep Purple has recorded three live albums. Name them.
14. On the cover of **In Rock**, the band is pictured as being part of what famous American landmark?
15. What was the name of the first song recorded by Deep Purple Mark II, featuring Gillan and Glover?
16. Following their initial partnership in Deep Purple, Blackmore and Glover worked in another band together. What was that band's name?
17. How many members of the current group lineup have recorded solo albums?
18. What event inspired the writing of *Smoke On The Water*?
19. What were the names of the last two albums recorded by Purple's Mark II lineup?
20. What kind of guitar does Ritchie Blackmore favor?



Deep Purple's Ritchie Blackmore at home.

1. The band's three bassists have been Nick Simper, Glenn Hughes and Roger Glover.
2. The man hired to replace Blackmore during those West Coast shows was Spinal guitarist Randy California.
3. **Shades Of Deep Purple** and **Book Of Tales** in.
4. The two bands that featured the talents of Lord and Paice were Whitesnake and Pacific, Ashton and Lord.
5. Kentucky Woman
6. The late Tommy Bolin
7. The three vocalists are Rod Evans, Ian Gillan and David Coverdale. The fourth would be Glenn Hughes, who sang lead on a number of tracks.
8. Among the bands that Glover has produced are Nazareth.

9. He portrayed Jesus Christ in *Jesus Christ, Superstar*.
10. Bolin: James Gang, Hughes: Trapeze, Black Sabbath, Judas Priest and Rainbow.
11. Current Firm vocalist Paul Rodgers
12. Black Coverdale: Whitesnake
13. **Concerto For Group And Orchestra**, **Made In Japan**, **Made In Europe**
14. Their faces are part of Mt. Rushmore.
15. Black Night
16. Rainbow
17. Three — Gillan, Glover and Lord have all released solo LPs.
18. The buming of the band's recording studio in Montreux, Switzerland.
19. Who Do We Think We Are and **Perfect Strangers**
20. Fender Stratocasters.

ANSWERS

Rockin' All Over The World

ACCEPT

German Greats Prepare For Next U.S. Invasion.

by Quinn Northrop

What does Accept have to do to become successful in America? Lord knows these German metal mavens have tried just about everything. They've toured the nation from stem to stern, bringing their gothically tinged opuses to every town, village and hamlet with enough room for their amps. They've recorded albums with the American market in mind — most notably, their recent live disc, *Kaizoku-Ban*. The six-song LP was recorded in Japan, but released with the express goal of drumming up more Stateside interest in vocalist Udo Dirkschneider, bassist Peter Baltes, drummer Stefan Kaufmann, and guitarist Wolf Hoffmann and Jorg Fischer. So far, it looks like the strategy is working.

"America is a very important place for us to become successful," Fischer explained in lightly accented English. "When you come from Europe, you have no idea how enormous America really is. You can tour places like Germany or England in two weeks, and that's including two or three nights in the major cities. When you come to America, you're here for a long time. There are so many places with giant indoor arenas that sometimes you wonder how they can all be filled. But every night they are jammed with people who love rock and roll."

The Americanization of Accept has been a short and relatively easy process. Just a few years back, the band embarked on their first U.S. tour with a rudimentary, at best, understanding of English, and favoring the dark clothing and grained food of their Teutonic homeland. By the tour's end, a scant four months later, the band could be seen sporting Disneyland T-shirts and chowing down on cheeseburgers and hot dogs. A change could also be heard in their music.

"We saw that, to become successful in America, we would have to place a bit more melody in our music," Hoffmann explained. "Before, we were primarily concerned with the power of our music. That's still a major concern of ours, but on the *Metal Heart* album and on



our new studio album as well, we've begun to bring a number of more commercial elements into the music. We're not one of those bands who says they don't want to sell records. We do — lots of them. We will always be a very uncompromising heavy-metal band, but we want to be a successful one too."

With *Kaizoku-Ban* bringing more fans than ever to Accept's musical camp, it seems as if the quintet's aim of breaking big in the U.S.A. is well within reach. The band is quick to note that one reason for the live LP's acceptance is its release amid a number of other hard-rock albums — most notably, Twisted Sister's *Come Out And Play* and Dokken's *Under Lock And Key* — which helped the album gain access to radio and MTV.

"When we released *Metal Heart*, we were the only heavy-metal band doing an album at that time," Hoffmann said. "We are hoping that it would make people notice us more, but instead people singled us out as the heavy-metal band of the hour — the group to watch out for. So we didn't get any attention from

radio or TV, and that hurt us very much. This time, bigger bands have opened the doors for us in some ways, so we don't have to lead the attack. We feel much more comfortable this way."

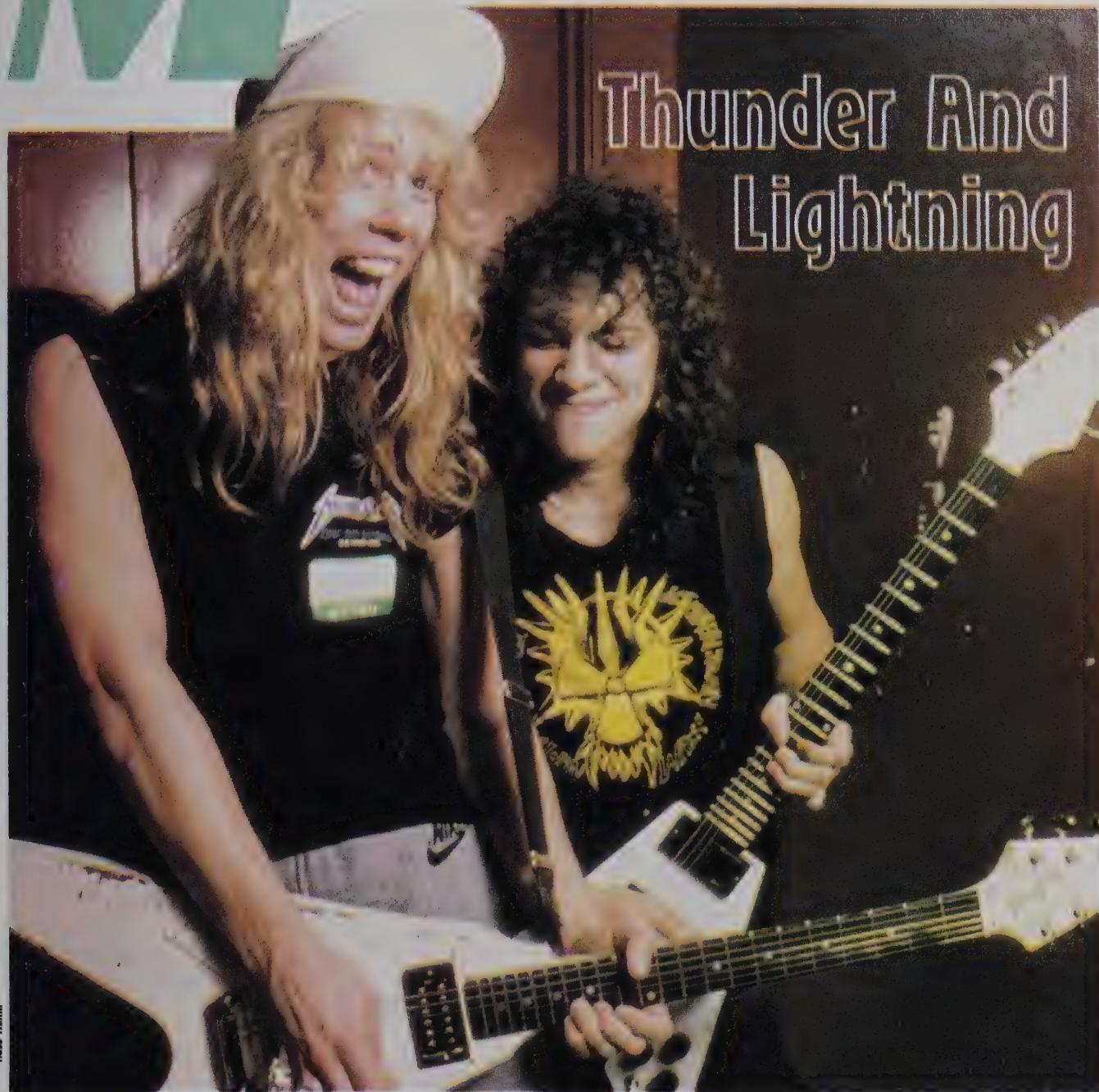
Of course, a six-song live album recorded in Japan isn't going to break Accept on the American market on its own. The band knows their next studio album and subsequent U.S. tour may be the most important in the band's career. It'll be gut check time for these Kraut Rockers. Either they'll live up to the high expectations of metal fans, or they'll be relegated to also-ran status for a long time to come. According to Hoffmann, the band is ready to face the challenge.

"We're working on some very good new material, and when people hear it, they will be a little surprised," he said. "It's still very much Accept-styled rock and roll, but it's harder and more commercial at the same time. We've learned our lessons well. We will take what we've done right over the years and make ourselves better than ever." □

Masters Of Puppets Proves West Coast Rockers Are Also Masters Of Metal.

METALLICA

Thunder And Lightning



"As an opening act, we wanted to really communicate what this band's about."

by Andy Secher

It's an unwritten rule in the music industry that if a band can't produce a hit single — or more recently, a hit video — they may as well hang up their rock-and-roll shoes. Thankfully, that antiquated and somewhat restrictive attitude is going the way of the dinosaur as more and more people realize there's more than one way to have a successful LP. Take Metallica, perhaps the loudest, brashest, hardest-rocking band ever signed to a major label. Despite the fact that their most recent LP, **Master Of Puppets**, failed to produce a song that even got played on the radio — let alone a hit single — the San Francisco-based quartet sailed to the top of the charts. Why, one may ask? The answer is relatively simple. Guitarist/vocalist James Hetfield, bassist Cliff Burton, drummer Lars Ulrich and guitarist Kirk Hammett make music of such unbridled passion and power that they're impossible to ignore. We recently explored the mystery of Metallica's success with the band during a break on their worldwide tour.

Hit Parader: Why has Metallica been able to capture the imagination of the masses as well as you have?

Lars Ulrich: It's been building up over the last couple of years. As we've been touring and reaching more people, more fans have been getting into what we're doing. Actually, I think we're all pretty amazed that so many people have gotten into the kind of music we play. We know it's not for everybody.

Kirk Hammett: The only bad part of it is that now we're playing these big arenas, and it's really hard to stay in touch with the fans that way. It's a lot less intimate than playing a club. That's why we

always make sure to meet as many fans as we can after a show. If we see some people waiting to meet us, we'll always get off the tour bus and sign autographs or talk for a while. I think that's one of the reasons our audience has grown over the last couple of years.

Cliff Burton: Yeah, when you're in a club, people can grab you and twist your leg off if they want. That's a lot harder to do in an arena.

HP: It must be a major change for you to play in front of 20,000 people a night instead of 2,000.

James Hetfield: It is in some ways, but you really can't see too many faces. Because of the lights and

things, you really only see the first 20 rows, so those are the people you really make eye contact with. So that's not that much different than a club would be. You really don't change anything.

LU: We had some experience with big crowds because we had played some festivals like Castle Donington and Day On The Green, but this is our first full tour in big places. It's strange to do it on a daily basis, but we got used to it pretty fast.

JH: The toughest part for us was making sure we had a real happening set. Because we're opening for Ozzy Osbourne on this tour, we only have about 45 minutes out there, and we wanted to make sure

we had everything just the way we wanted it. We wanted to really communicate what this band's about. We only play seven songs during our set, so it's got to be something of an introduction to Metallica to show everyone what we're capable of doing.

HP: Are you surprised by how well *Master Of Puppets* has done?

CB: I am. I thought it might be a little too crazy for most people. I'm glad I was wrong.

LU: People always ask us if we think the album will go gold or platinum, but we never think about that kind of stuff. We don't think about getting the songs on the radio, or where the band's going

Ross Halfin

"We're not satisfied doing one thing well."





James Hetfield

be a year from now. Our attitude has always been to take each day at a time and make the most of it. Sure, we're happy people have gotten into the album, but it sure hasn't changed us in any way.

KH: As long as the album's artistically satisfying to us, that's all that matters. We don't think about how long the songs are or anything like that. We just want to be happy with it.

HP: It's been said that the title **Master Of Puppets**, has to do with the control your music has over your audience. Is that true?

JH: (Laughs) No way. That's totally wrong.

LU: Actually, we just had a bunch of tunes together, and the name that stood out for us as the album title was **Master Of Puppets**. There really isn't any deep meaning to it. It has a mysterious sound to it, but that's about the only special quality it has. Four of the songs on the album deal with the subject of manipulating people, how sometimes you think you're free, but you're really not. But that just happened naturally. **Master Of Puppets** is definitely not a concept album of any sort.

HP: With bands like Ratt and Motley Crue as concerned with their image as they are with their music, Metallica is something of an enigma. Do you view your lack of a flashy image as an advantage or a disadvantage?

JH: We all had a dislike for the kind of image some other bands had, so in that way we wanted to avoid it. But we're just being ourselves. The way we dress and act onstage isn't any sort of image. It's just us.

LU: We toured with W.A.S.P. last year, and while we could dig where they were coming from, we knew it was from a very different place than Metallica. We're not here to say that anything like that is good or bad — it's just different.

CB: Yeah, but we did find it kind of funny.

HP: Do you think Metallica's success will inspire other bands to concentrate more on music and less on the way they look?

LU: I don't know about that, but it's true that a lot of other groups never thought a band like Metallica could make it in terms of having the Top 30 album and a successful tour. They've always looked at themselves as a cult thing. I hope we've changed some minds in that regard. We know of one specific band who did change their image to be more in line with the image bands.

"Our attitude has always been to take each day at a time and make the most of it."

HP: Can you see your image changing in the future? As you become more successful and have to headline arena shows, do you foresee major changes?

LU: As I said before, I don't think we ever look too far ahead. We'll worry about that when the time comes for us to worry about it. Right now, our only concern is with

the music we play. If that's good, then the image and everything else takes a backseat to it. I think people are beginning to get into what we are and what we do, and that's all that's important.

HP: Still, there are many people who don't really understand Metallica. They view you as a sinister black-metal group. How do you

answer those people?

JH: It's their ignorance that makes them say things like that. If they really listen to the music, there's no way they would say that.

LU: What I don't like about that is the people who are trying to lock us into a particular style or sound. We try a lot of different things. Even in the same songs, we're trying two or three different things. That's what makes Metallica special. We're not satisfied to just do one thing well. We're always looking for new ways of playing heavy metal. □

Ross Marino



Metallica onstage: "We know our music's not for everybody."

Texas Tornado Steams Ahead With *Afterburner*.

by Jack Warner

*Enigmatic, mysterious, transcendental — they're all words that have been used to describe ZZ Top. Strange as it may seem, these three gut-bucket bluesmen from Houston have emerged as prime forces in rock's video evolution with the work for their last two albums, **Eliminator** and **Afterburner**. Their visionary video exploits, where sleek roadsters, beautiful women and the band's haunting presence have become as important as the music itself, have helped introduce this dozen-year-old band to a new generation of rockers. Recently we had the chance to talk to the inscrutable Messers. Gibbons, Hill and Beard about what keeps ZZ Top rolling along.*

Hit Parader: Why did it take you nearly three years to follow-up **Eliminator** with **Afterburner**?

Billy Gibbons: We had to get the car tuned up.

Frank Beard: It takes quite a while to get ignition parts for a '33 Ford.

Dusty Hill: We had a tour, then we had to make a video. Then we had to tour again, then we had to make another video, then Billy had to go to Egypt. Then we had to make another video, then we toured again, and then

Frank had to improve his golf game. Before we knew it, a lot of time had passed.

HP: After all the years you've been together, do you ever get tired of seeing the same faces every day?

FB: That's a question for the guy who lives under Mount Rushmore.

BG: We try not to look at each other. That way when we get on stage I can say, "Who's that drummer? Who's that bass player? Hope they know the

material." And when they do, well, that's a real pleasant surprise. We're always full of surprises. We don't know who'll show up the next day — and if someone doesn't show up we have to guess where he is.

HP: It seems that most popular music these days is coming out of London, New York or Los Angeles. Does being based in Texas put you at a disadvantage when it comes to keeping up with what's going on?

BG: Just the opposite. We can't understand how all those other guys can keep it together without ready access to real barbecue or down-home Tex-Mex eats. Anyway, we do go to some centers of ancient civilization for additional creative input.

HP: How did you come up with the concepts for **Afterburner** — especially the ZZ Top-mobile in space?

BG: It's like in those moon rockets, the afterburners give you the boost that get you into outer orbit. We think it's working... hello down there (laughs.)

DH: All of our albums are very special to us because we're all involved in the creative process more or less on an equal basis. But if anything sounds a little weird, it's probably because Billy and Frank weren't paying attention to me that day in the studio.

HP: Tell us about what inspired some of the songs?

BG: Well, first there's *Sleeping Bag*. That's our attempt to bring the great outdoors indoors through the miracles of rock and roll and goose down.

DH: I like *Woke Up With Wood*. Let's just say that the logging industry deserves our support.

HP: What about songs like *Planet Of Women* and *Velcro Fly*? It seems like you have more than rock and roll on your minds.

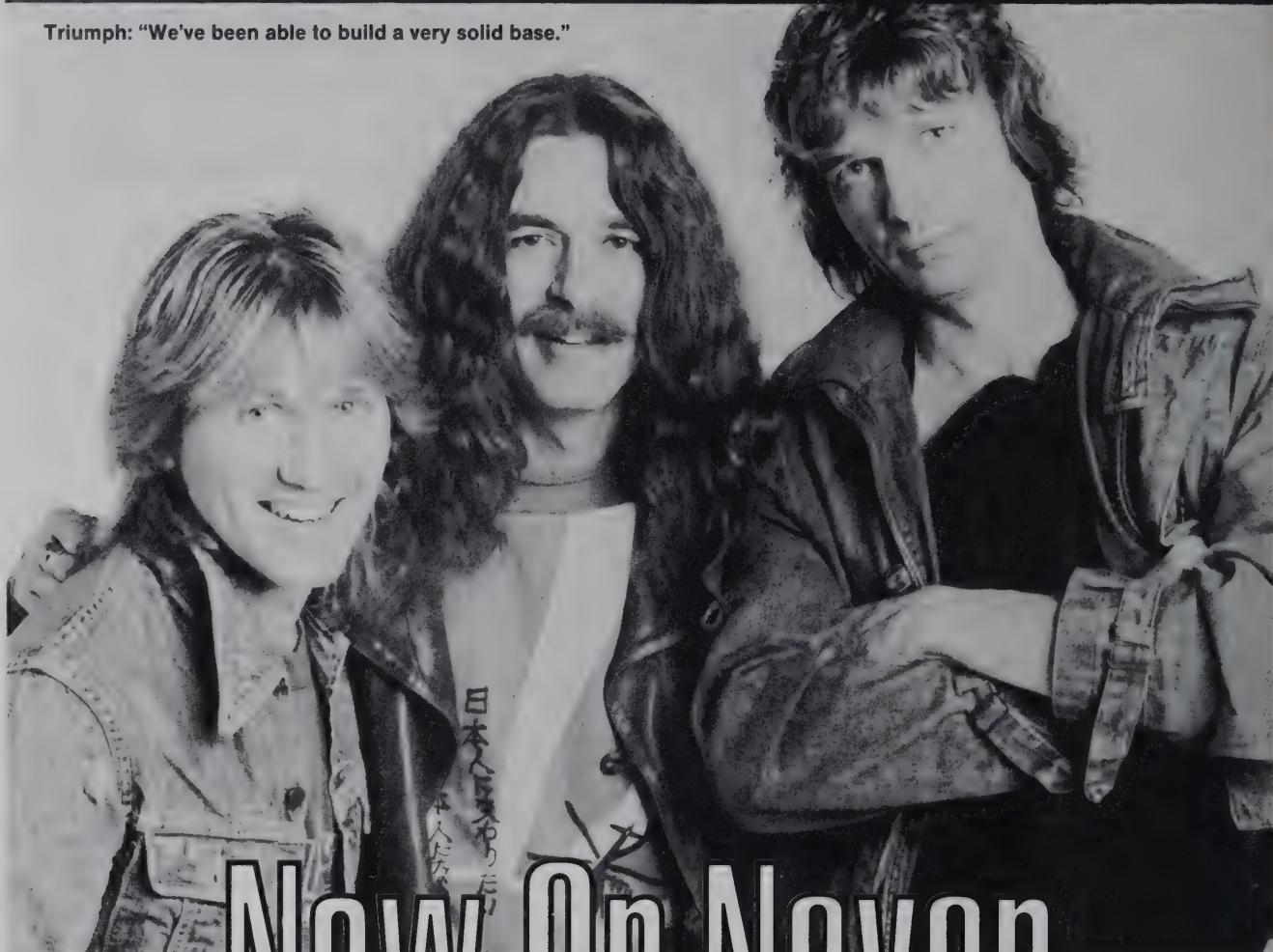
BG: *Velcro Fly* is just a new dance we invented. It's like *The Fly* by Chubby Checker, but stickier. We wrote *Planet Of Women* because it's a place we always wanted to visit. That's the reason we had the **Eliminator** car fitted with an *Afterburner*.



ZZ Top (from left): Billy Gibbons, Frank Beard and Dusty Hill.

TRIUMPH

Triumph: "We've been able to build a very solid base."



NOW OR NEVER

Canadian Power Trio Prepare For Pivotal Battle Of Their Career.

by Andy Secher

Like an offensive tackle on a football team or a middle-inning relief pitcher in baseball, the members of Triumph are more or less resigned to the fact that they'll never be a superstar attraction. But shed no tears for guitarist/vocalist Rik Emmett, bassist Mike Levine and drummer/vocalist Gil Moore. With each of their last four LPs reaching gold status, and their concerts rating among the most spectacular in rock, this Canadian power trio has attracted an impressive army of followers during their decade-long career. Now, with the release of their latest album, *The Sport Of Kings*, Triumph is once again ready to hit the rock-and-roll trail, hoping that maybe someday the light of

superstardom will shine its fickle light their way.

Hit Parader: It must be a little frustrating that, after all these years, Triumph has never really broken through a platinum success.

Gil Moore: Sure, we'd love to sell five million copies of each album, but that's just not the way it's been for us. We've been able to build a very solid base, and it's nice to know that there are half-a-million people out there who buy every one of our albums and come to our shows. I know a lot of other bands who'd be happy to be in that position. But we haven't given up hoping that lightning will strike us. You never know when some industry people decide you're hot, and all of a sudden your number comes up. We think this could be the time for that to happen.

HP: What does the title, *The Sport Of Kings*, mean?

GM: It can mean anything you want but, for me, it's golf. I'm out there playing every chance I get, and I'm really playing well these days. I had my handicap down to a 7 last year, but then I developed a case of drummer's elbow, where I couldn't play for a long time. But now I'm out there all the time, and I'm issuing a challenge to any rocker who wants to play me.

HP: Is golf a big sport among rock-and-rollers?

GM: Well, Rik plays, and other guys I've played with are people like Gregg Giuffria. I didn't think he'd be able to keep his hair out of his eyes when he putted, but actually he's pretty good. I've read that the two guitarists in Judas Priest play, and I know Alice Cooper and Tommy Lee play too. What we ought to do is get all the

golfing rockers together and have a big tournament on MTV.

HP: You mentioned you had tendonitis or, as you call it, drummer's elbow. How did that affect the album's recording?

GM: It didn't affect the album at all, because by then the condition had cleared up. But it really played havoc with our last tour. When I got the condition, we still had eight shows to do on that tour, and every night was pure agony for me. I really couldn't move the arm, and that made playing the drums a very painful experience. After we finished the tour, I had to go into a rehabilitation program at a health club, and I couldn't lift more than one pound with the arm at the beginning. It was really scary.

HP: Getting back to the album, why did you use a producer on *The Sport Of Kings*? That's something Triumph hasn't done much in the past.

GM: No, it isn't. It was something the record company wanted us to do. They're always looking to sell more and more records, which is their job. Their recommendation to us was to bring in Ron Nevison to produce the album for us. He's had quite a bit of success in the last year having produced Heart's last album, as well as *The Ultimate Sin* for Ozzy. He really

made us change a lot of things we were doing — some good, some bad — but the end results are great.

HP: We've heard a number of reports that Nevison isn't the easiest person in the world to work with.

GM: (Laughs) That's for sure. We had some major blowups with him. I know Ozzy said he was a jerk, and at times we felt the same way. But the tension and energy of working with him actually helped us in the studio. Working with Ron is a little like getting an enema. You don't really want it, but you know it's good for you. It helps get the shit out.

"As always, we'll be heading out to do a really massive tour."

HP: There are 10 songs on the album, including one written by Journey's Neal Schon. Why are there so many cuts on the record?

GM: That also was something the record company wanted. We had actually written 18 tracks for the album, which is something we had never done before. Usually we write just enough stuff to fill the album. But the label wanted

some things they could get radio airplay with, so we kept a few of the songs a little shorter than usual. As far as the Schon cut goes, it's a song he co-wrote with Eric Martin called *Just One Night*. It was one the label supplied us with, and since we liked it, we did it.

HP: Now that the album's done, what are your touring plans?

GM: As always, we'll be heading out to do a really massive tour. In the past, we never really had a stage set to work on. Usually we just went out with a lot of light and pyrotechnics, but this time we're using a very high-tech stage set which gives the band a whole new look. One of the things I'm very excited about is an idea I've come up with for my drums. I'm trying to build a totally acrylic kit and stand that can be hooked up to a laser system. If we use a clear acrylic for the drums, the laser system will look just incredible. It will turn each drum into its own laser. I also want to hook up a computer to my kit so that, as I hit each drum, it will trigger the laser. If it comes off, it'll be spectacular.

HP: How do you find time for your golf game between recording, touring and designing stage sets?

GM: Hey, there's always time for *The Sport Of Kings*. □



Triumph's Rik Emmett plays golf, *The Sport Of Kings*.

Vinnie Vincent

Ring. Ring.

"Hello?"

"Hi! This is Vinnie Vincent's publicist. He's really excited about doing *Out To Lunch*, but he doesn't know what kind of food to bring."

"How about lemon cream pie?"

"Too fattening."

"Twinkies?"

"Not the right image."

"How about a dead fish?"

"That sounds like a good idea. Great. See you."

Interview time. On the drive over to Chrysalis Records I'm listening to the tape Vinnie Vincent Invasion's debut LP; a very impressive bit of brown ribbon. Hard rocking killer guitar works and catchy melodies. Is this really the work of the same guy who was in Kiss a few years ago?

Driving up the San Diego Freeway toward Hollywood I can't help but envision Vinnie Vincent in my mind. Judging from the tone of the album, I expect him to be decked out; some serious leather and studs — and for the picture, I assume I'll get him to clutch the fish between his teeth. A strong metal image.

After arriving at the record company, I lounge around the waiting room fantasizing about all the neat things you can do with a dead fish and studs...

A publicist invades my thoughts.

"I want you to meet Vinnie Vincent."

This guy? This guy with fluffed-out pink and black hair with magenta roach clips dangling from it? This guy wearing pink and blue eye shadow accented with silver glitter? This guy with pouty red lips? What happened to the studs? Where's the leather? Is this the same sallow-faced guitarist that used to be in Kiss? I don't understand.

"This is the real me," Vinnie declared candidly, appearing in black pants, a Madonna-style black lace shirt covered by a red and gold marching band jacket. "What I was in Kiss I was what they wanted me to be, but I was never really happy with it. Especially musically. They always wanted me to play a certain way... to always complement Paul (Stanley). That wasn't me. Hell, I'm not even from New York like they were. I'm from Connecticut."

In front of him is not even a dead fish. Instead there's a basket full of strawberries, a knife, a bowl and a can of whipped cream. As he slowly takes the tops off of the strawberries with the knife he rattles about how thankful he is for the break he got with Kiss, despite the restrictions that band placed on him. He's ecstatic about having his own contract, which he'll proudly tell you is for eight albums and 4 million dollars. He is also thrilled about no longer having to wile away the hours working with his bassist/co-producer and close friend Dana Strum in a store called Dirty Lingerie. Instead, Vinnie, Dana,

vocalist Robert Fleischman and drummer Bobby Rock have been struck by the bright light of success.

"Why settle for being a sideman when you can have it all?" he inquires. "It's like being let out of a cage, going from a very restrictive situation to total freedom. I've got the chance to turn everything up full steam. I now have a great band with lots of talent. I want people to listen to this record and say, 'That's hot!'

"I'm so proud that I can finally show off my talents," he adds. "My guitar is the most important thing in my life. A lot of my girlfriends don't seem to understand that, but if they're going to deal with me, they have to deal with my guitar. I'm always playing it in bed, and when I fall asleep, it's right there, in between us like a

child."

Vinnie is understandably excited about his new album and career. And, oddly enough, he still holds a lot of respect for his old bandmates. When Gene Simmons called to congratulate Vincent on the new album, Vinnie was surprised and extremely impressed. "Gene is a great man," he comments. "I really admire him and everything he accomplishes."

Vinnie has yet to hear from Paul Stanley, although he knows that he has heard the Vinnie Vincent Invasion.

"It doesn't really matter," he says half seriously.

Vinnie finishes decapitating his strawberries and skewers one on the knife.

"Let's take some pictures!" □

Moshe Braha



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WILD CHILD

As recorded by W.A.S.P.

**BLACKIE LAWLESS
CHRIS HOLMES**

*I ride
I ride the winds
That bring the rain
A creature of love
And I can't be tamed
I want you
'Cause I'm gonna take your love
from him
And I'll touch your face
And hot burning skin
No he'll never touch your face
And hot burning skin
No he'll never ever touch you
like I do
So look in my eyes
And burn alive the truth.*

*I'm a wild child
Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do*

*I'm a wild child
Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do
I want you.*

*Tell me
Tell me the lies
You're telling him
When you run away
'Cause I wanna know
'Cause I
I'm sure it's killing him to find
That you run to me
When he lets you go
'Cause I'm burning, burning up
with fire
So come turn me on
And turn the flames up higher.*

*I'm a wild child
Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do
I'm a wild child*

*Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do
I want you.*

*A naked heat machine
I want your love
When the moon's arise
We'll feel just what it does.*

*I'm a wild child
Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do
I'm a wild child
Come and love me
I want you
My heart's exile
I need you to touch me
'Cause I want what you do
I want you.*

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OSZY OSBOURNE
PHIL SOUSSAN

*Out on the street I'm stalking
the night
I can hear my heavy breathing
Paid for the kill but it doesn't
seem right
Something there I can't believe
in.*

*Voices are calling from inside
my head
I can hear them
I can hear them
Vanishing memories of things
that were said
They can't try to hurt me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Always creeping up on you.*

*Taught by the powers that
preach over me
I can hear their empty reason
I wouldn't listen I learnt how
to fight
I opened up my mind to
treason.*

*But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people
who hate
Underestimate me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you.*

*But just like the wounded
And when it's too late
They'll remember
They'll surrender
Never a care for the people
who hate
Underestimate me now.*

*But a shot in the dark
One step away from you
A shot in the dark
Not a thing that you can do
A shot in the dark
Always creeping up on you
Just a shot in the dark
Just a shot in the dark.*

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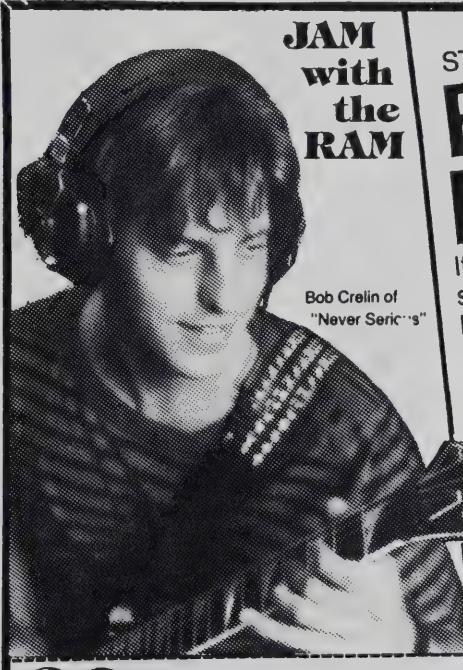


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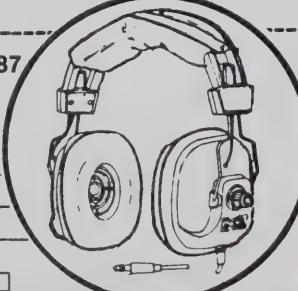


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COME OUT AND PLAY

As recorded by Twisted Sister

DEE SNIDER

Are you afraid
Of things that go bump in the night.

Behind closet doors
Are things when you turn out the light
Don't be afraid of the night
There's a light in the dark burning bright
Don't be afraid
Don't be afraid
Don't be afraid
Of the light.

Come inside our world
An oyster 'round a pearl
You'll all be safe inside
A perfect place to hide you'll see
Fun by decree.

Ride above the storm
The average and the norm
A newfound ecstasy
A wild fantasy come true
This one's for you.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll set yourself free
Now won't you come out and play.

Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

Join our cavalcade
Enter the world you made
We're only here for you
To do what you won't do you know

On with the show.

A place where fallacy
Becomes reality
We'll spin your head around
We're programmed to astound
stand by
Prepare to fly.

Oh welcome to our show
Oh welcome to our life
Just follow me and you'll set yourself free
Now won't you come out and play.

Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play
Come out and play
Come on out and play.

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LOCKED IN

As recorded by Judas Priest

GLENN TIPTON
ROBERT HALFORD
KENNETH DOWNING

I can't stand the way you move it
You drive me crazy with that walk
You get me so excited
I tremble and I shake
When you make the moves you make.

You've got the key
The key to my heart
Go ahead and use it
Drag me in
Slam the door
Then I'll be yours forevermore.

You've got me locked in
Locked inside your love
You've got me locked in
Locked inside your love.

I can't take it when you touch me
Feels so good I could explode
You've got me in a frenzy

I tremble and I quake
When you shake the things you shake.

You've got the key
The key to my heart
Go ahead and use it
Drag me in
Slam the door
Then I'll be yours forevermore.

You've got me locked in
Locked inside your love.
(Repeat)

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MYSTIC RHYTHMS

As recorded by Rush

NEIL PEART
GEDDY LEE
ALEX LIFESON

So many things I think about
When I look far away
Things I know
Things I wonder
Things I'd like to say.

The more we think we know about
The greater the unknown
We suspend our disbelief
And we are not alone.

Mystic rhythms

Capture my thoughts
Carry them away
Myst'ries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or the African sun
Primitive things stir the hearts of everyone.

We sometimes catch a window
A glimpse of what's beyond
Was it just imagination
Stringing us along
More things than are dreamed about
Unseen and unexplained
We suspend our disbelief
We are entertained.

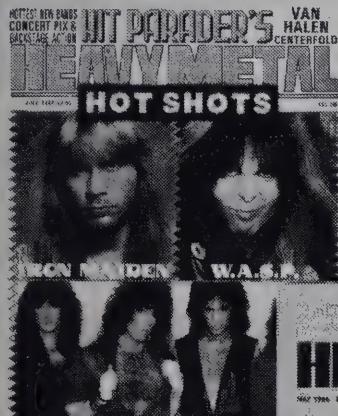
Mystic rhythms
Capture my thoughts

Carry them away
Nature seems to spin
A supernatural way
Mystic rhythms
Under city lights
Or a canopy of stars
We feel the powers and we wonder what they are.

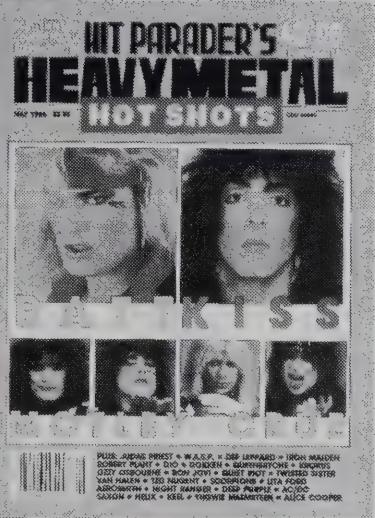
Mystic rhythms
Capture my thoughts
Carry them away
Mysteries of night
Escape the light of day
Mystic rhythms
Under Northern Lights
Or a canopy of stars
We feel the push and pull
Of restless rhythms from afar.

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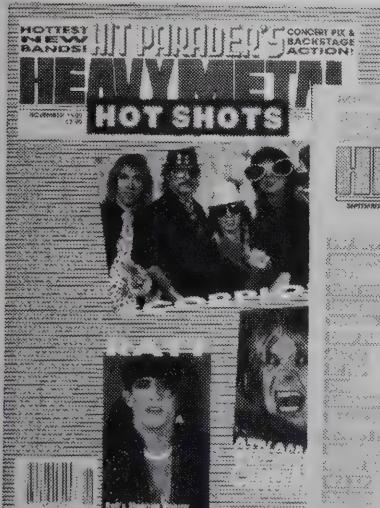
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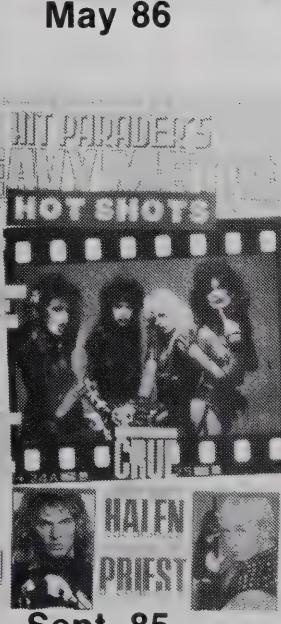
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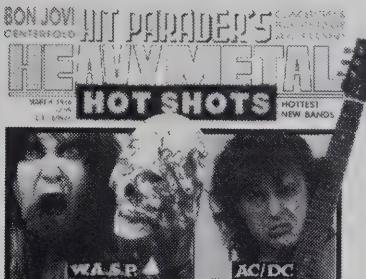


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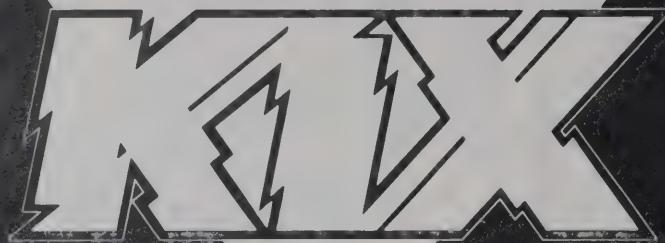
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ALL THE KINGS HORSES

As recorded by The Firm

PAUL RODGERS

*They say our love was never meant to be
That time would make it just a memory
But they don't know how can they understand
We didn't build no castles in the sand ohh.*

*And all the kings horses
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.*

*They said our life was just a fairytale
No matter how we try*

*We must surely fail
But where are they now and could they ever understand
This ivory tower was built on rock and not sand.*

*And all the kings horses baby
All the kings men
Couldn't storm this tower of love
my friend
Of love my friend.*

*All the kings horses ohh
And all the kings men
Couldn't storm this tower of love
my friend yeah
All the kings horses yeah, yeah
And all the kings men
Couldn't stone this tower of love
my friend
Oh, oh all the kings horses
Oh, oh all the kings men, yeah,
yeah, yeah.*

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LONG BEFORE I DIE

As recorded by Armored Saint

JOHN BUSH
JOEY VERA

*Well you got yours
Baby I got mine
We just can't seem
To make ends meet
Don't you realize
When jumping in the water
You're gonna get wet
Past knee deep.
Give and give and take
Taken by mistakes
Sooner or later deceits
Gonna hit you
Lay your cards
On the table and draw.*

*From now on
I call the shots
Long before I die
Long before I die.*

*Give and give and take
Taken by mistakes
From now on
I call the shots
Long before I die
Long before I die
Long before I
Long before I
Long before I die
Long before I die
Long, long.*

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TEARS OF FIRE

As recorded by Keel

MARC FERRARI

*Wounded angel
She came to me
Her broken heart in agony
Seeking answers
She cried to me in vain
Hopelessness filled my eyes with pain.
Tears of fire
From a heart so cold
Tears of fire
Feel my passion flow
Tears of fire
Burn into my soul
I could never let you go.
(Repeat)*

I could never let you go.

*I couldn't help myself
Forgive me if you can
It really wasn't me
I hope you understand
Too many memories
To throw it all away
I'd never leave you anyway.*

*Tears of fire
From a heart so cold
Tears of fire
Feel my passion flow
Tears of fire
Burn into my soul
I could never let you go.
(Repeat)*

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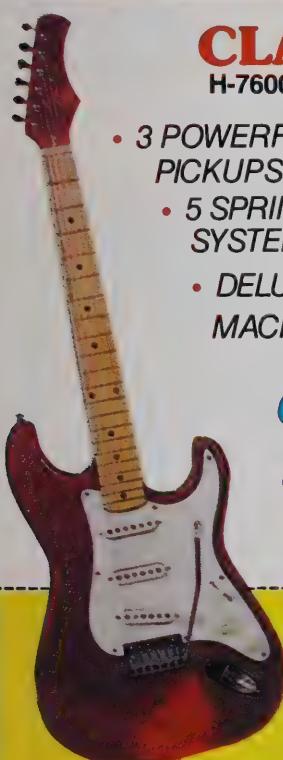
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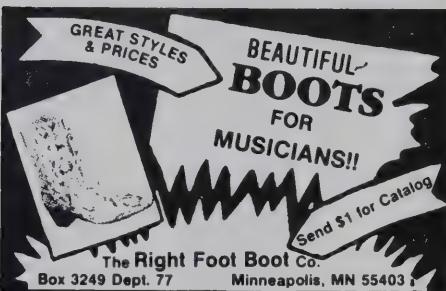
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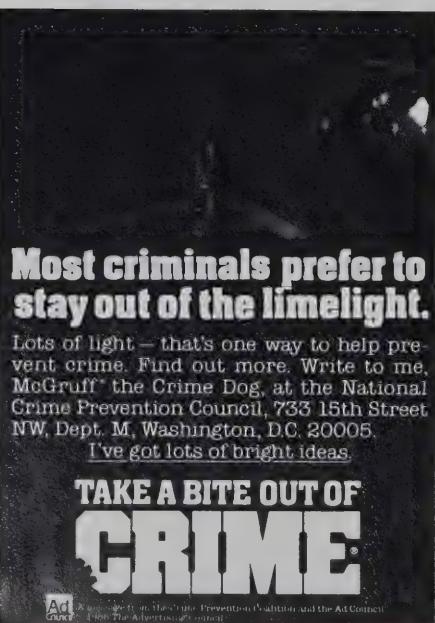


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UH! ALL NIGHT

As recorded by Kiss

PAUL STANLEY
DESMOND CHILD
JEAN BEAUVOIR

Everywhere around the world
Everybody's doin' time
Freedom comes at 5:15
Prison starts at quarter to
nine.

It takes a hard workin' lover
To keep on towin' the line
I'll meet you under the covers
I get excited
I'm so excited.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.

Take me to the jungle honey
We're livin' in a human zoo
Getcha turnin' tricks for
money
I'd rather roll around with you.

'Cos when the waitin' is over
I come a-runnin' to you
I got the whole night to show
you
I get excited
I'm so excited.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh all night.

Well we work all day
And we don't know why
Well there's just one thing
That money can't buy
When your body's been starved
Feed your appetite
When you work all day
You gotta uh.

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WHEN THE HEART RULES THE MIND

As recorded by GTR

STEVE HOWE
STEPHEN HACKETT

Mother protect me
Protect me from myself
Lately I can't tell
Who really are my friends.

Burning the candle
The candle at both ends
Through crowds across floors
Each night I just pretend.

When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.

Watching the actor
That takes the stage by storm
Stealing the limelight
While we're in the wings

Sometimes the hero
Displays the underdog
But I don't feel the same
I must have ev'rything.

When the heart rules the mind
One look and love is blind
When you want the dream to
last
Take a chance forget the past.

Seasons will change
You must move on
Follow your dream.

When the heart rules the mind
One look and love is blind
When you want the dream to
last

Take a chance forget the past
When the heart rules the mind
One look and love is blind
When you want the dream to
last

Take a chance forget the past.

When the heart rules the mind
One look and love is blind
When you want the dream to
last

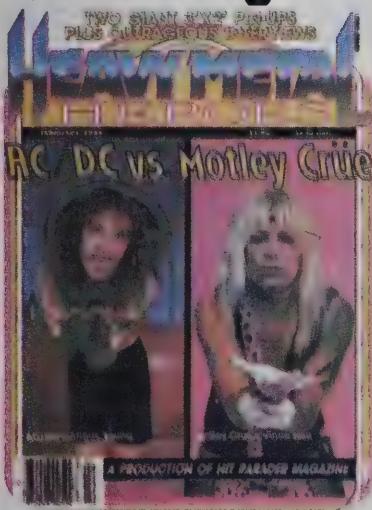
Take a chance forget the past.
(Repeat)

Seasons will change
You must move on
Follow your dream.

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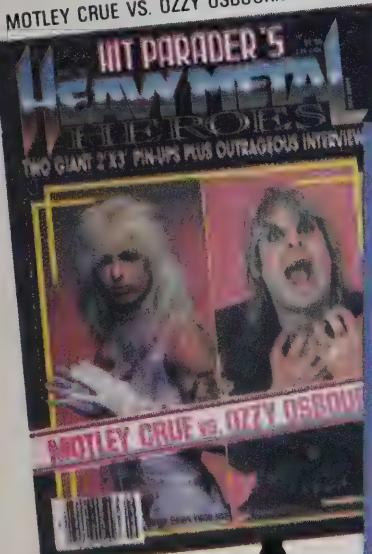
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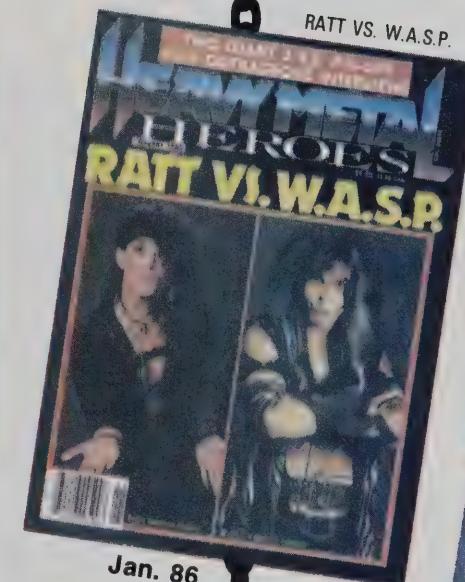
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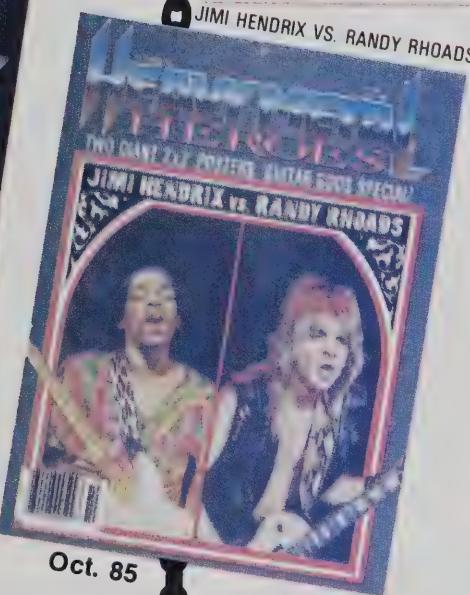
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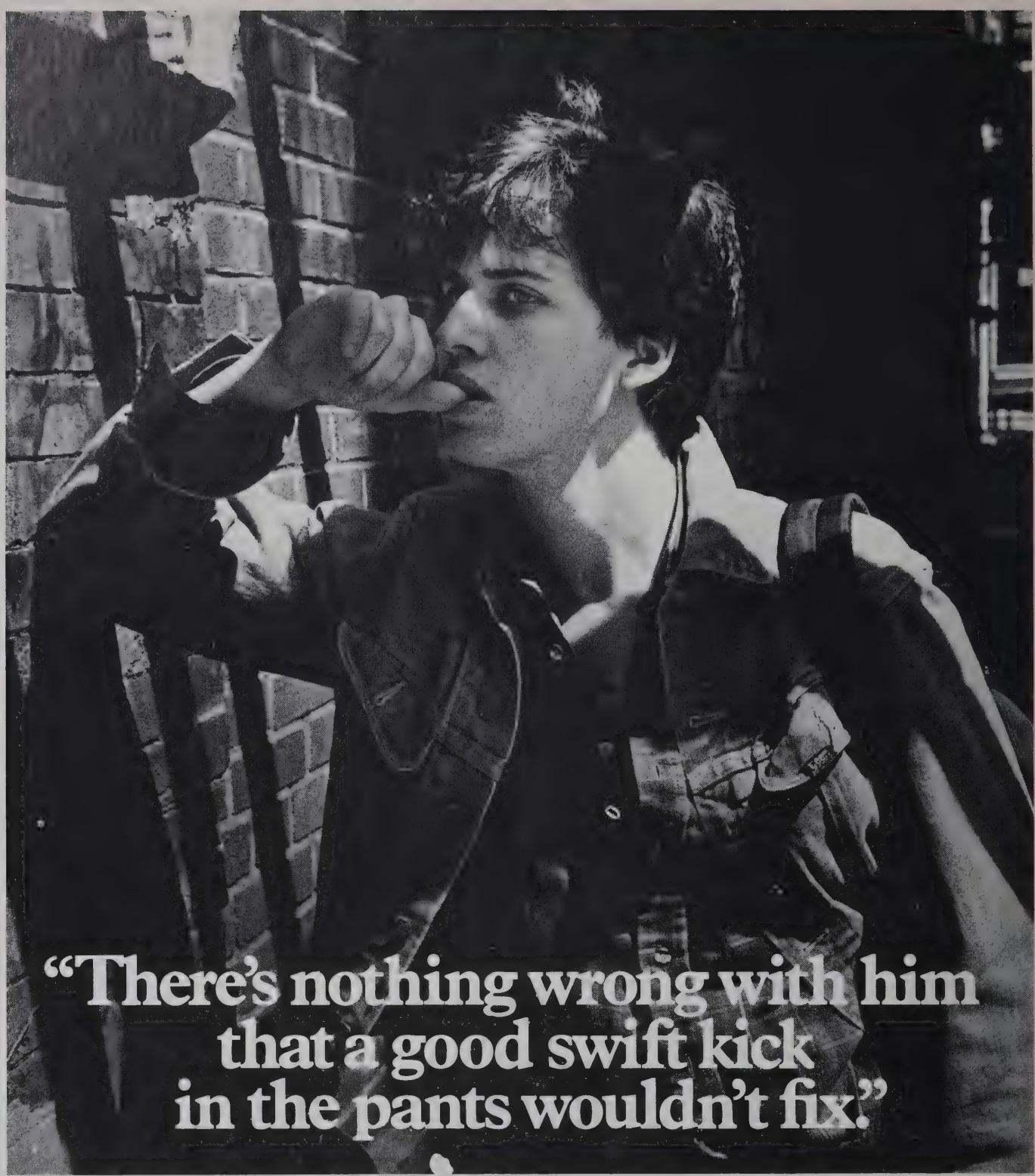
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WHY CAN'T THIS BE LOVE

As recorded by Van Halen

EDWARD VAN HALEN
SAMMY HAGAR
MICHAEL ANTHONY
ALEX VAN HALEN

Woh here it comes
That funny feelin' again
Winding me up inside
Ev'ry time we touch
Hey I don't know
Oh tell me where to begin
'Cause I never ever felt so
much
Hey.

And I can't recall
Any love at all
Ah baby this blows 'em all
away
It's got what it takes
So tell me why can't this be
love
Straight from my heart
Oh tell me why can't this be
love.

I tell myself
Hey only fools rush in
Only time will tell
If we stand the test of time
All I know
You've got to run to win
An' I'll be damned if I'll get
hung up on the line
Hey.

No I can't recall
Any thing at all
Ah baby this blows 'em all
away
Whew it's got what it takes
So tell me why can't this be
love
You want it straight from the
heart
Oh tell me why can't this be
love.

Whew it's got what it takes
So tell me why can't this be
love
Straight from my heart
Tell me why can't this be love
Baby why can't this be love
Got to know why can't this be
love
I wanna know why can't this
be love.

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I MUST BE DREAMING

As recorded by Giuffria

WILLY DeVILLE

You're in my blood
And I can't help but love you
Don't pull away
I tell you that I love you
Have I been cursed
To walk this earth without you
You're in my blood
Now I can't live without you.

Just take my hand
I can't go no place without you
Come a little bit closer
I'll never ever hurt you
Am I the one
To never ever feel your love
Slowly I'm learning
What my heart is burning.

Through the dark nights how
we loved
I can't live without you
I wanna look and feel your
touch.

Ooh I must be dreaming
I must be dreaming
I must be dreaming.

Take my hand
Now I can't go no place without
you
Come a little bit closer
I'll never ever hurt you
Slowly I'm learning
What my heart is burning.

Through the dark nights how
we loved
I can't live without you
I wanna look and feel your
touch.

Ooh I must be dreaming
I must be dreaming
I must be dreaming.

You're in my blood
And I can't help but love you
Don't pull away
I tell you that I love you
Have I been cursed
To walk this earth without you
I can't keep believing
I must be dreaming
I must be dreaming
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THE ULTIMATE SIN

As recorded by Ozzy Osbourne

OZZY OSBOURNE
JAKE E. LEE

Overkill enough is enough
There's nothing left to me to
devour

You've had your fill
I'm all I have left
What can stop your hunger for
power

'Cos you took advantage of
things that I said

Now the feeling is dead
And that's the ultimate sin
And that's the ultimate sin.

Any way I look at you now
The doors are closed and
cannot be opened
Bury your anger and bury your
dead
Or you'll be left with nothing
and no one

There's no point in screaming
'cos you won't be heard
Now the tables have turned
It was the ultimate sin
It was the ultimate sin
It was the ultimate sin
It was the ultimate sin.

I warned you then and I'm
warning you now
If you mess with me you're
playing with fire
Winds of change that are
fanning the flames
Will carry you to your funeral
pyre
It's pulling you down
It's your final descent
It's too late to repent
When it's the ultimate sin
When it's the ultimate sin.

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YOU WANT WHAT WE GOT

As recorded by Twisted Sister

D. SNIDER

I know what you want
You want what we got
I know what you want
You want what we got.

Sometimes you drive me mad
With the things you say and do
You act like we're so bad
Well I got a message for you
You don't fool anyone
With your jealousy
You want it all and give us
none
That ain't the way it's gonna
be.

I know what you want
You want what we got
I know what you want
You want what we got.
Checkmate we named your
time
Don't give me no alibis
We burst your red balloon

Maybe now you realize
When you laugh and put us
down
You're tryin' to cover up your
fears
Just like a circus clown
It's just a mask to hide your
tears.

I know what you want
You want what we got
I know what you want
You want what we got.

You want it
We got it
We got it
You don't
You want it
We got it
We got it
You won't.
(Repeat)

I know what you want
You want what we got
I know what you want
You want what we got.
(Repeat)

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ARE WE PLAYING WITH FIRE

As recorded by Virginia Wolf

NICK BOLD

When you move in close to me
Sends a shiver running down
my spine
When you move in close
I feel so fine.

When you look in my eyes
Got my heart almost skipping a
beat
Just one look and it knocks me
off my feet

And I don't know if I can get
back up.

Are we playing with fire
Are we playing with fire
Are we playing with fire
Or is this love.

When you take my hand
Never feel like I understand
Make me feel like I'll never
Let go of your hand.

And then when we kiss
I can feel there's a world I've
missed
There's a world of love
Inside your kiss
And I don't know if I can help

myself.

Are we playing with fire
Are we playing with fire
Are we playing with fire
Or is this love
Are we playing with fire
Are we playing with fire
Are we playing with fire
Or is this love
Is it love I feel
Girl is it love
Is it love I feel.
(Repeat chorus)

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WHO MADE WHO

As recorded by AC/DC

M. YOUNG

A. YOUNG

B. JOHNSON

The video games say play me
Face it on the level
But it take you every time
On a one on one
Feel it running down your spine
Nothin' gonna save your one
last dime
'Cos it own you
Through and through.

The data bank know my number
Says I gotta pay
'Cos I made the grade last year

Feel it when I turn the screw
Kick you 'round the world
There ain't a thing that it can't
do
Do to you yeah.

Who made who, who made who,
who made who
Ain't nobody told you
Who made who, who made you
If you made them and they
made you
Who pick up the bill when who
made who
Who made who
Who turned the screw yeah.

Satellite send me picture
Get it in the eye take it to the
wire
Spinning like a dynamo
Feel it going 'round and 'round

Running out of chips you've got
no line
In an eight bit town
So don't look down no.

Who made who, who made who,
who made who
Ain't nobody told you
Who made who, who made you
If you made them and they
made you
Who pick up the bill when who
made who
Ain't nobody told you
Who made who
Who made you
Who made who.

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INVISIBLE TOUCH

As recorded by Genesis

ANTHONY BANKS

PHIL COLLINS

MICHAEL RUTHERFORD

Well I've been waiting
Waiting here so long
But thinking nothing
Nothing could go wrong
But now I know
She has a built in ability
To take ev'rything she sees
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs right
hold of your heart
She seems to have an invisible
touch yeah

It takes control and slowly
tears you apart.

I don't really know her
I only know her name
But she crawls under your skin
You're never quite the same
And now I know
She's got something you just
can't trust
And it's something mysterious
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs right
hold of your heart
She seems to have an invisible
touch yeah
It takes control and slowly
tears you apart.
(Repeat)

Well she don't like losing

To her it's still a game
And though she will mess up
your life
You'll want her just the same
And now I know
She has a built in ability
To take ev'rything she sees
And now it seems I'm falling,
falling for her.

She seems to have an invisible
touch yeah
She reaches in and grabs right
hold of your heart
She seems to have an invisible
touch yeah
It takes control and slowly
tears you apart.

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2014 THEATRE OF PAIN
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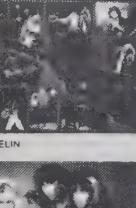
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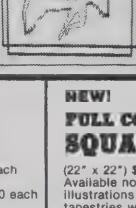
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IN CONCERT

WH299 JUDAS PRIEST -

SONG OF LOVE

WH300 IRON MAIDEN -

IF I FIRST STING

WH301 IRON MAIDEN -

POWER SLAVE *

WH302 IRON MAIDEN -

BLACK SABBATH - EVIL

WH303 IRON MAIDEN -

BLIZZARD (SMALL ONLY)

WH304 IRON MAIDEN -

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WH305 IRON MAIDEN -

CHARMING PRINCE *

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BLACK SABBATH - EVIL

WH303 IRON MAIDEN -

BLIZZARD (SMALL ONLY)

WH304 IRON MAIDEN -

CHARMING PRINCE

WH305 IRON MAIDEN -

QUIET RIOT - METAL

HEALTH

WH306 IRON MAIDEN -

CHARMING PRINCE *

WH307 IRON MAIDEN -

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UNCHAIN THE NIGHT

As recorded by Dokken

DON DOKKEN
GEORGE LYNCH
JEFF PILSON
MICK BROWN

I've been lost in the middle
Always trying to find the
wishing well
Running around in circles
Never crossing the line.

Don't want to touch you
Don't want to see you
You've got a knife in your heart
Don't say that you did it for me.

Never unchain the night
Don't tell me that the love is
gone
Never unchain the night
'Cause there's always another
turn.

You know right where you want
it
But you never gave it in return
Running me in circles
Always crossing the line.

Don't want to touch you
Leave you confused
You took the easy way out
When you looked through the
eyes of a fool.

Never unchain the night
Don't tell me that the love is
strong
Never unchain the night
'Cause there's always another
turn
Never unchain the night
Don't tell me that the love is
gone
Never unchain the night
'Cause there's always another
turn
Never, never.

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NOTHIN' AT ALL

As recorded by Heart

MARK MUELLER

I would walk home every
evening
Through the pyramids of light
I would feed myself on silence
Wash it down with empty
nights.

Then your innocent distraction
Hit me so hard
My emotional reaction
Caught me off guard.

It was nothin' at all
Like anything I had felt before
And it was nothin' at all
Like I thought no it's so much
more
No one else has ever made me
feel this way
When I asked you how you did it
You just say
It was nothin' at all.

Now I walk home every evening
And my feet are quick to move
'Cause I know my destination
Is a warm and waiting you.

From our first communication it
was clear
Any thought of moderation

Would soon disappear.

It was nothin' at all
Like anything I had ever felt
before
And it was nothin' at all
Like I thought no it's so much
more
No one else has ever made me
feel this way
When I asked you how you did it
You just say
It was nothin' at all.

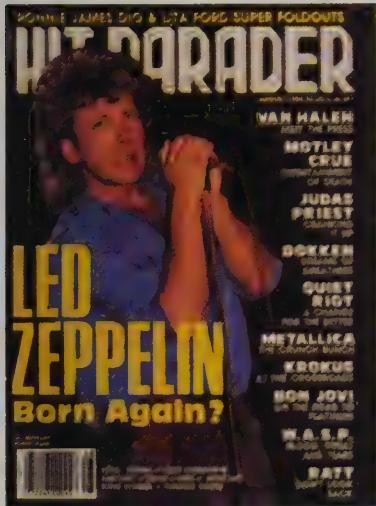
Then your innocent distraction
Hit me so hard
My emotional reaction
Caught me off guard.

It was nothin' at all
Like anything I had felt before
And it was nothin' at all
Like I thought no it's so much
more
No one else has ever made me
feel this way
When I asked you how you did it
You just say
It was nothin' at all
Like anything I felt before
It was nothin' at all
No it was nothin' at all
Nothin' at all.

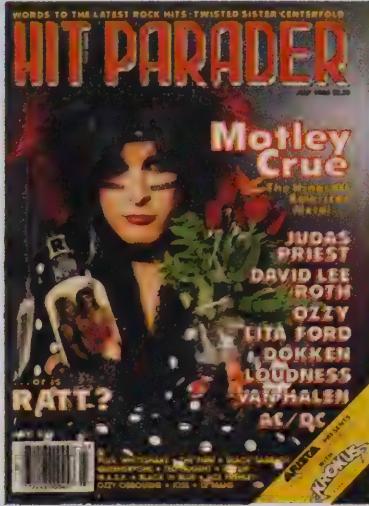
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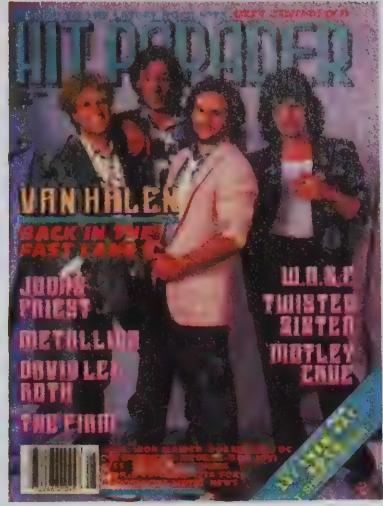
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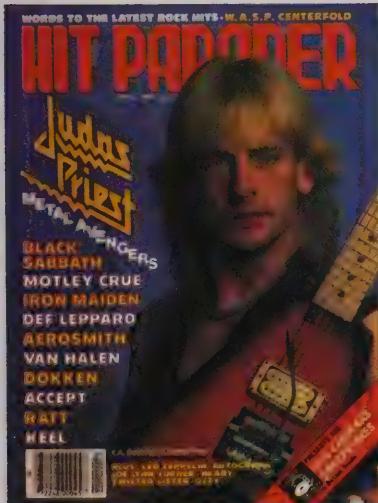
Aug. 86



July 86



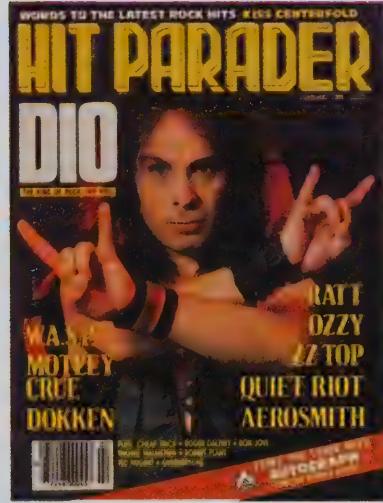
May 86



April 86



March 86



Feb. 86

December, 1985

Kiss — Inside The Asylum
Motley Crue — To Be Or Not To Be
Rush — Mind Over Metal
W.A.S.P. — The Shock Brigade
Dokken — Take No Prisoners

November, 1985

AC/DC — Return To Glory
Van Halen — The Inside Story
Hear 'N Aid/Special Report
Bon Jovi — The New Breed
Heavy Metal Hall Of Fame

October, 1985

Kings Of Shock Rock
Ozzy Osbourne — Life On The Dark Side
Kiss — Some Like It Hot
Deep Purple — Beyond The Limits
Randy Rhoads — In His Own Words

September, 1985

Ratt — Leader Of The Pack
Emerson, Lake and Powell — Back To Basics
Iron Maiden — Fear No Evil
Van Halen Answers Readers' Mail
Scorpions — Divide And Conquer

August, 1985

Motley Crue — A Time Of Decision
Twisted Sister — Shock Rock Attack
Quiet Riot — The Real Story
The Firm — A Matter Of Pride
Metallica — The Metal Attitude

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So baby dry your eyes
Save all the tears you've cried
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made of
Oh baby we belong
In a world that must be strong
Oh that's what dreams are
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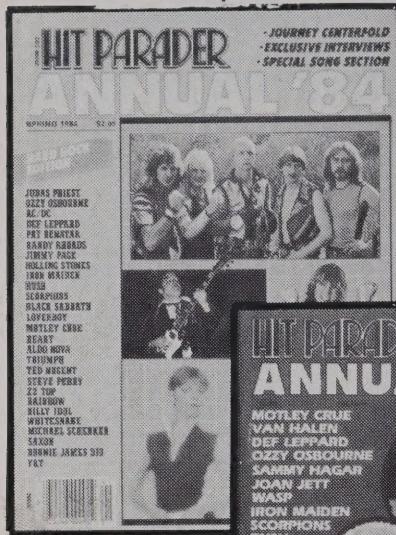
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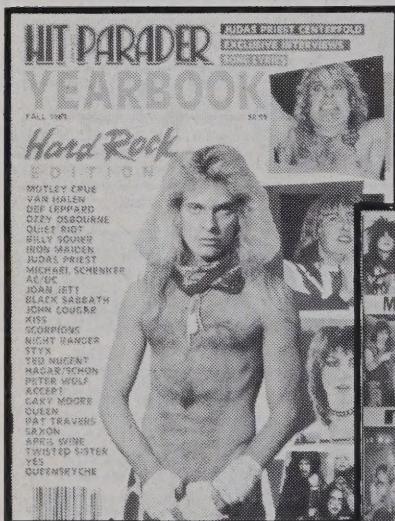


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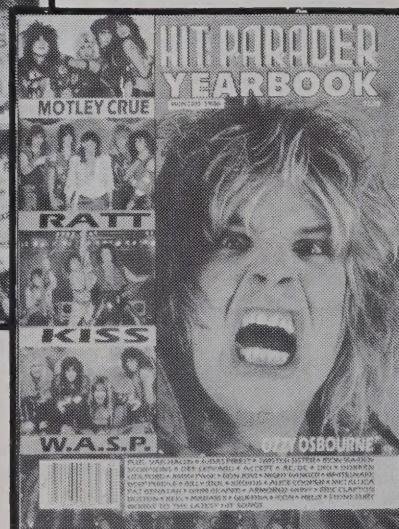
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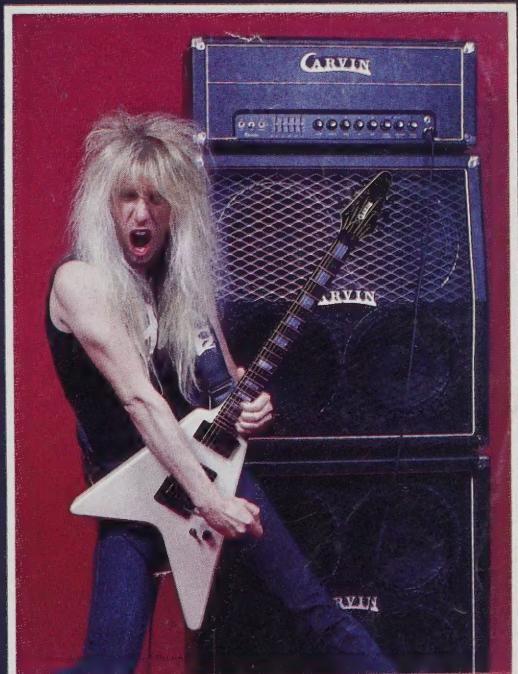
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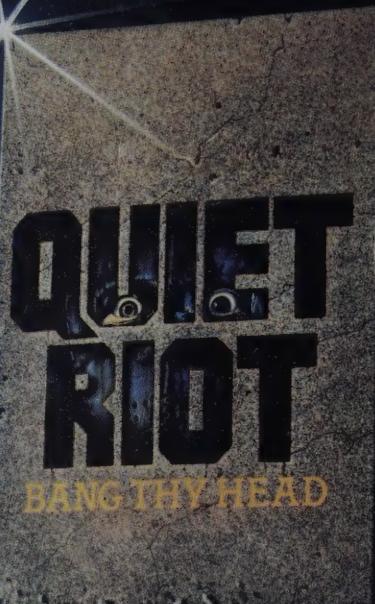
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